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TUNED IN

Ronald Kramer

Myths, Realities, & Hard Choices of the Media Marketplace

In January, I wrote about the cost vs. programming issues under discussion at Jefferson Public Radio as we consider our membership revenue experience through recent marathons. Since then, broader discussions about mass media have occurred and it seems relevant to try to place our experience into the broader context.

Americans suffer from the effects of several media myths perpetuated since the dawn of radio. First, we have been told for more than seventy years that broadcasting is a highly democratic enterprise. Listeners are "in control" because they possess tuning dials to switch channels, in the process "voting" for their favored fare, or in the most extreme instance, voting by using the "off" button on their receiver. Under this rubric, Americans receive the programming they desire, albeit on a majority rules basis.

The second myth is that the American system of broadcasting provides "free" programming. The television industry actually launched major promotional campaigns in the 1960's, when the threat of subscription television loomed, positioning the status quo as "free" television vs. "pay TV," thereby reinforcing the free nature of the existing industry.

Both myths produce significant distortions in American's understanding of the powerful broadcast media which affect our society.

Let's explore the idea that programming is democratically determined. Programming decisions are highly complex for broadcasters. The first consideration is the cost of programming. For example, if you could persuade the surviving Beatles to pre-

sent a broadcast concert, you could probably be assured of producing a program which would capture the ratings championship. The fact that the performers probably don't want to do such a concert would

mean that you would have to up the ante to an insanely high figure which would overcome their reluctance. As a result, the broadcaster couldn't make a profit on the program because talent costs were too high. NBC made headlines a few years ago by overbidding on broadcast rights for the Olympics and losing \$100 million in the process. So cost of programming, at a level which can reasonably be recovered with a

profit, is an important consideration.

In an advertising-supported broadcasting system, a program's suitability for advertisers is another factor. Some companies do not wish to be associated with programs of a given type. Perhaps a program is seen as too controversial, something most advertisers shun. Or perhaps the program draws a large audience but one which, by virtue of its age, isn't likely to use the advertiser's product. Other than for an isolated example like children's programming on Saturday mornings, which exists partially because general audience levels would be low at that time and partially because television broadcasters are under some perceived obligation to program expressly for children at some time during the week, most programming is designed to achieve the broadest possible interest among potential programming advertisers.

Lastly, of course, is audience size. A network program which attracts 20 million people, and whose advertising content is "sold out," is less desirable for a broadcaster than

a program which attracts 40 million people because the broadcaster is selling time, which is obviously a limited commodity. The latter program has the same number of potential commercial minutes available for sale, but the price an advertiser would pay for them is doubled because the audience is twice as large. Thus, the revenue generated by the program is substantially greater. So, as long as the cost of the second program doesn't double, the broadcaster receives a greater profit on it.

Given all of these factors, audience size - the result of broadcasting's audience "voting" - is but one element. This system has quasi-democratic elements but is hardly controlled by its audience.

The closest Americans have ever come to realizing the goal of democratic control over broadcasting is the creation of public broadcasting. Public stations don't operate at a profit, so the idea of generating a larger audience from given programs has no particular financial appeal. Since the vast majority of public stations' revenues come directly from the public, advertiser influences don't enter the picture either. Although, in all honesty, declining government support has caused some increase in underwriting income from private business. This growth, however, was solicited by the federal government, fostered through a special Congressionally-appointed commission and encouraged by the adoption of relaxed regulations governing underwriting, all in the hope of replacing some federal support for public broadcasting with private funding. Still, at around 10% of public broadcasters' revenues, income from private business may be a growing factor, but it is hardly a controlling one.

Public broadcasting in this country is probably the most democratic broadcasting institution we've ever created.

That brings us to myth #2. Broadcasting is supposedly "free." Obviously, broadcasters have fixed operating and programming costs which much be recovered. Advertisers include the cost of advertising in the prices of their products. The government further assists by allowing broadcasters to deduct advertising on their tax returns as a business expense. While it is argued that increased sales due to advertising creates volume discounting which would not be possible without advertising-created sales growth, the fact is that many goods and services have their advertising costs bundled

CONTINUED ON PAGE 27



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SPEAKING OF WORDS

Wen Smith

Keep Me Appraised

Some time ago I took advantage of low interest rates and refinanced my house. The process, as anyone knows who has gone through it, calls for prodigious stamina and composure.

First, you have to go through a credit search, putting everything you are and everything you own on the line for investigation. Credit, as good word-watchers know, really means *belief*, and you have to establish that you are credible, and thus *creditable*. What it comes to is that the lender wants to be sure you can repay the loan. It means opening all your financial affairs, keeping no secrets.

Of course, the lender also wants to know just how much your house is worth, so you have to pay a professional guesser to estimate that. In other words, both you and your house have to be evaluated, or *appraised*.

All that's fair enough. But it's a long and tedious process, and there's always just one more question they think of to ask before they lend you the money. Meanwhile, interest rates are fluctuating, so in the end you don't get quite the rate you were promised at the beginning. That too is fair, though frustrating. You do want your mortgage agent to keep you informed—that is, keep you *apprised*—of the progress of the matter as things go along.

That's where those two words, *appraised* and *apprised* both come onto the refinancing playing field. The agent, the lender, or the applicant—that's you—will very likely get the two confused somewhere along the line.

My wife and I finally proved that we are alive, solvent, and of good character, so we did get our new loan. The mortgage agent

was very efficient and actually got us an interest rate just a little lower than we had expected.

So, when the mortgage company called and asked me to do a radio commercial praising its services, I happily did so. The agent, according to my appraisal of him and his company, had done a good job.


The commercial appeared on the air, and that's when I began getting telephone calls from people who know I'm a word buff. It seems the commercial put my testimonial together with that of another happy customer, who said she was pleased that during her refinancing ordeal the company had zealously kept her *appraised* of what was going on. Of course, she meant the company had kept her *apprised*.

Several of my word-buff friends say I should call the agent and apprise the company of the commercial's mistake. Well, I've appraised the situation and have decided not to do that. That other customer is a happy one, and the company is pleased with itself. To point out the boo-boo of usage would only serve to poop their party.

Besides, I may want another mortgage someday. After all, if I were to embarrass the company or its commercial now, my own my house, my credit, and my character might then come mysteriously into question. I think I'll just let things stand as they are.

And I hope my word-buff friends will stow this matter under their hats. If nobody complains, maybe the mortgage company will ... keep me appraised. □

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays, and on JPR's *Classics & News Service* Saturdays at 10 a.m.

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EYE ON INSURANCE

An update on issues and events affecting policy holders throughout the nation.

Quake Not "The Big One"

Associated Press

The earthquake that struck California on January 17 wasn't the "Big One." And that's the problem. The quake, which measured 6.6 on the Richter scale, proved that Southern California can suffer significant damage without the dreaded 8.0 or stronger earthquake that scientists say could hit the region within the next 30 years. Freeways and buildings crumbled after the earthquake, gas mains caught fire and utility service was disrupted as far away as Canada. But the quake was believed to have done nothing to ease pressure on the dreaded San Andreas Fault. That's where the "Big One" would occur, possibly causing cataclysmic damage and widespread death and injury. The only consolation for nervous Southern Californians was that the quake didn't put any pressure on the San Andreas, 20 miles away from the epicenter in the Los Angeles suburb of Northridge. Scientists said the quake was caused by the constant movement of Southern California toward San Francisco, which places enormous stress on the Los Angeles Basin. A quake of magnitude 5.5 or higher shakes Southern California an average of once every five years, scientists say. A 7.5 quake hit Landers (90 miles east of downtown Los Angeles) and a 6.6 quake hit Big Bear in 1992, a 5.9 quake hit Whittier Narrows in 1987 and a 6.5 quake hit Sylmar in 1971. Scientists said the quake on January 17 may have occurred along part of the same fault system that caused the Whittier Narrows earthquake.

Don't Get Caught

The Oregonian

There are new changes in the Portland towing ordinance giving Portland Police the authority to tow a driver's vehicle if he or she is stopped and does not have liability insurance. The Portland Police Bureau is now charging \$15 to process the release of the vehicle. This is in addition to the \$62 towing fee and a \$12 per day storage cost. The vehicle is only released if the driver can show proof of insurance. The towing ordinance began February 8, 1993, and has been quite successful. From the starting date to December 15, 1993, 7,614 vehicles had been towed. Of those, 4,503 were returned to owners after they purchased insurance. All others remain in impound lots.

Thieves Like GM Models Best

Associated Press

Last year's hottest car was a Porsche? Mercedes? Lexus? Toyota Camry? Believe it or not, the most stolen car of 1993 was your father's Oldsmobile — the 1984 Cutlass Supreme. General Motors Corp. products filled every top 10 slot in the list recently released. While there always will be joyriders, it's not the racing stripes that make a model popular with thieves. "The single most overriding reason is the interchangeability factor as far as the parts go," according to CCC Information Services. "The used-part business remains the big business." The Cutlass 1984-87 models occupied four of the top five spots. "If you look at the model-year span, there was nothing done to radically change the vehicle. The value of those parts becomes much higher in that you can use them for a lot of similar type of vehicles." The '84 Cutlass led the list for the second consecutive year. The Chevrolet Camaro held the distinction for the five years before that. Following the 1984 Cutlass on the list were 1986 Camaro, 1986 Cutlass, 1987 Cutlass, 1985 Cutlass, 1987 Camaro, 1984 Buick Regal, 1987 Chevrolet Caprice, 1991 Chevrolet T10 4x4 Blazer, and 1985 Buick Regal.

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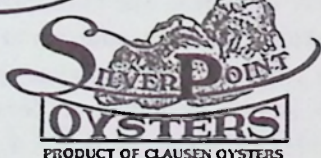


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JEFFERSON OUTLOOK

Russell Sadler

Ray's Legacy

Dixy Lee Ray was a teacher, a television personality, a scientist, a governor, a federal administrator, an author, a wood carver. She lived unpretentiously on the family property on Fox Island in a mobile home with two poodles. With her celebrated knee socks and sensible shoes she lived like an ascetic. If Ray had been a man, she might have been a Jesuit.

Ray had a religious faith in the wisdom of science and the accuracy of her own judgment. She taught marine biology and zoology. She chaired the Atomic Energy Commission. When Congress abolished the AEC, she was appointed to Richard Nixon's State Department - the highest ranking woman in the Nixon administration. But diplomacy was not as predictable as science and Ray ultimately found it unsatisfying. She resigned the State Department post calling Henry Kissinger an egocentric who ignored her.

Ray returned to the State of Washington and was persuaded to run for governor by KIRO-TV commentator Lou Guzzo. She won in a year when many outsiders won public office. But her term as governor was also an unsatisfying experience. Her certitude, her unwillingness to compromise, her blunt, outspoken nature almost guaranteed she would be unable to govern. Her combativeness alienated the Legislature, the media and various interest groups - all allies a governor must use to govern.

During her term as governor Ray's obstinacy almost led to a schism in the Western Governor's Association between the Rocky Mountain governors and the governors of the coastal states. Ray adamantly opposed a resolution calling for more en-

ergy conservation instead of nuclear power plants. Ray was an unabashed aficionado of nuclear power and did not accept its problems were terminal. She insisted the region needed more generating capacity. Rocky

Mountain governors threatened to break away and form their own association unless the resolution passed.

During a coffee break Oregon Governor Bob Straub quietly took Ray aside and explained that the Rocky Mountain governors were concerned energy companies were digging up their states to supply coal and oil to fuel the growing population on the West Coast - 75 percent of the people living west of Denver, lived on a 50-mile strip on either side

of Interstate Five. Straub explained the Rocky Mountain governors could not face their constituents who were giving up their ranching way of life and wide open spaces just so people on the coast could waste more electricity through their inadequately uninsulated roofs. The Rocky Mountain governors wanted some token concession, explained Straub, and that gesture was more conservation. Straub's fact-filled explanation was the sort of reasoning that impressed Ray. Straub was one of the few politicians she respected. She agreed to vote for the conservation resolution and the Rocky Mountain governors stayed in the Western Governors' Association.

But nuclear power remained Ray's blind spot. Guzzo ghosted two books in which she raked environmentalists for fearmongering. Ray dismissed recent revelations the federal government conducted radiation experiments on people without their knowledge in the 1940s as "alarmist."


"Everybody is exposed to radiation,"

said Ray last month. "A little bit more or less is of no consequence." Ray could probably not convince Southern Oregon State College history professor Jay Mullen. This dapper, graying epitome of a savant has a thin scar from one side of his throat to the other from surgery for an enlarged thyroid. He calls it his Hanford Necklace.

Mullen is one of thousands raised in the downwind shadow of Eastern Washington's Hanford Nuclear Reservation. Recently declassified documents report Atomic Energy Commission scientists intentionally and secretly released radioactive gas from their reactors during the 1940s to study the effects downwind. Mullen is one of hundreds of self-described "downwinders" who believe their enlarged thyroids, cancer and other ills that occur more frequently in their population than mere chance would indicate are the result of those radioactive releases.

There is still serious debate among scientists over just how much radiation exposure it takes to have a deleterious effect on humans, but we are well past the point of dismissing uncontrolled low level radiation exposure as alarmist. Like other scientists with Olympian faith in their own judgment, Ray simply glossed over the ethical question of experimenting on humans without their knowledge or consent.

Today, Lou Guzzo says Ray never should have entered politics. "She disliked trivia. She disliked compromise. We thought it was time for someone in politics who tells the truth all the time. It didn't work," Guzzo complained. Washington voters thought so too. Ray was unceremoniously jettisoned from the governor's office by her party during the 1980 primary. It is a little late for Guzzo's hindsight.

Dixy Lee Ray died of viral pneumonia at her home on Fox Island last December. She was 79. She died as she lived. Outspoken, certain her own prejudices were the truth and doing things her way. 

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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Ana Castillo's Chicana Vision

Renowned Mexican-American artist, poet, and writer speaks in Ashland in celebration of Women's History Month

On the cusp of Black History Month and Women's History Month, the Rogue Valley will host foremost Mexican-American author and poet, Ana Castillo, at Southern Oregon State College on Monday evening, February 28. Heralded as one of our finest Chicana novelists, Castillo is the winner of numerous awards for her works of fiction and poetry, including the *American Book Award* and the *Carl Sandburg Literary Award for Fiction*.

I first came to know Castillo's work by asking the critic, Norma Alarcón, to recommend a Latina novelist who writes English with ethnic cadences, who does not just intersperse Spanish words and phrases with English, but who writes with a syntax and expression that is truly bicultural. I was looking for a work where language and form work together with content to characterize ethnicity, a work which would render Latina experience in language the way that the novels of Tillie Olsen, Paule Marshall, Maxine Hong Kingston, and Paula Gunn Allen do for their ethnic groups.

That is how I discovered *The Mixquiahuala Letters*, but it was only recently that I realized that Castillo's goal as a fiction writer focuses on finding an authentic language and form that is both organic and heavily influenced by her knowledge in other areas. Her research skills are put to work to make her novels take root in the soil of their native language. The result is so natural as to seem effortless.

Castillo's work as a translator has taught her that "languages are not different symbols for the same



CASTILLO'S WORK AS A
TRANSLATOR HAS
TAUGHT HER THAT
"LANGUAGES ARE NOT
DIFFERENT SYMBOLS
FOR THE SAME THINGS
BUT IN FACT, DIFFERENT
SYMBOLS FOR
DIFFERENT THINGS.

BY
Sandra J. Holstein

PHOTO
Ana Castillo

things but in fact, different symbols for different things. That is, language is inherent with cultural difference."

Ana Castillo's characters experience life as Mexican-Americans, specifically as Chicanas, more specifically as Chicanas of a certain place in the United States. So does she. And she experiences life with the eyes of a poet and painter as well. *The Mixquiahuala Letters* is meant to be seen and interacted with visually. Castillo's lines vary from poetry to prose. She also alters time and space to accommodate the readers' personalities as she invites them to choose from among three points-of-view by arranging the form to suit the conformist, the cynic, or the quixotic. *The Mixquiahuala Letters* is what happens when biculturalism becomes spacial as well as spiritual. The result is a highly original rendering of contemporary Chicana experience.

This first novel of Castillo's, which won the *American Book Award* in 1987, is ostensibly about the life and travels of two friends seen through the memories of one of them and presented in a series of letters addressed to the other. Thus, a very contemporary series of events is related in a very traditional feminine form.

Male bonding has always been a central theme in American culture: father/son relationships, boys initiations into manhood, masculine friendships. From Natty and Chingachgook to Bly and his drummers, there is no scarcity of the celebration of male relationships in American life and myth, from buddies who learn to accept each other's differences in profound ways, like Ishmael and Queequeg

*i will never
in my life
marry
a Mexican man,
utter
with deep devotion
"Si, mi señor."*

Meanwhile, in every country, female poets are invisible. In *A Christmas Gift for the President of the United States, Chicano Poets, and a Marxist or Two I've Known in My Time*, she says that what men write about women is not her experience, so that while her "verses have no legitimacy ... Something inherent resists/the insistence that i don't exist." Her need to speak her own life in her own language is so great that

*Nothing matters
while one man can yet
lie to the world,
and the world
chooses to believe him.*

And she does speak her Chicano experience in other protest poetry in *Otro Canto*, in erotic songs in *The Invitation*, and in aesthetic celebration in *Women Are Not Roses*.

However varied they are, the basic realism of these works does not prepare us for the fantastic *tour de force* of her latest novel, *So Far From God* (W.W. Norton & Company, 1993). This novel brings all of her wit to bear on a tale of one New Mexican village, which combines realism, surrealism, magical realism, romance, dark humor, social protest, painting, folklore, feminism, environmentalism—the novel seems a kaleidoscope of every literary form and contemporary issue. And it now seems that the geographically delineated biculturalism of *The Mixquiahuala Letters* has come together; the two cultures are fused, creating, literally, a New Mexico. But this is not the country of her yearning; the biculturalism has resulted in a country “so far from God.” It is chaotic, incoherent, absurd and mad—nothing less than a paradigm of contemporary life.

Castillo embodies her vision in four "strange and wondrous women," through a mother, Sofia, and four daughters: La

Loca, the visionary who dies and is resurrected at age three; Esperanza, the campus radical turned television reporter; Fe, the normal one, victim of middle class yearnings; and Caridad, the footloose nurse turned ascetic shaman. "None of these sisters [is] pastel chiffon material," says Castillo. In fact, Caridad wears dirty rags, La Loca wears the same jeans every day, and Sofi wears leopard-print spandex leggings. Esperanza "read everything she could find on dysfunctional families, but "nowhere did she find anything near to the description of her family."

However, this family is good. Although the extreme misfortunes they encounter because of the misogynistic cruelty of this world make them mad, they also make them sympathetic. Absurdity comes from incongruity, which in their case, results from their trying to deal with the modern world. In this upside-down world, the miracu-



1994 Poster celebrating Women's History Month

Dunsmuir's Renaissance

*Energetic new pioneers
look to create Dunsmuir's future*

From our home beside Sheep Rock we hear the diesels laboring up the grade from Dunsmuir on their way to Oregon. Their tracks trace the California-Oregon trail, which fought its way through the twisting Sacramento River canyon.

As the San Francisco railroad barons worked their tracks north, an area called Cedar Flat was reached in 1886. A coal baron from British Columbia named Alexander Dunsmuir was passing by and casually said, "Name your town after me and I'll give you a water fountain." They did, he did and the fountain, with one top piece mysteriously missing, greets today's visitors to Dunsmuir Park. It has been moved several times from its original spot by the tracks.

Dunsmuir was built by the railroad, and in 1990 its economy was almost destroyed by it.

Until Bastille Day, July 14, 1990, it hosted the largest out-of-county population of fishermen. On that date a Southern Pacific tank car left the rails on the famed Cantarra loop, spilling 19,000 gallons of the insecticide meta sodium, which killed everything in the Sacramento River waters from Dunsmuir to Shasta Lake.

This spring the river will be re-opened to fishing with a mix of hatchery fish and what wild trout have come back. To native sons like 46-year-old Louie Dewey, operator of the Cave Springs Resort, the resumption of fishing will be a godsend. Dewey plays down the effect of the spill on the town as a whole, but admits that his business was practically wiped out. "I've been the most seriously affected



THE FIRST THING
PASSENGERS
STEPPING OFF THE
TRAIN WILL SEE IS
THE NEW
SACRAMENTO AVENUE.

ERIC WEBSTER

BY

Karl Barron

PHOTO

Larry Cook (on ladder) readies Turntable Books, Dunsmuir's only bookstore, for its opening. Eric Webster and his pooch, Mookie, supervise.

—simply because I'm the last resort on the river. We have 15 acres on both sides of the river." His little rustic cabins are favorites of dedicated fishermen.

Dewey, a professional dancer whose tall bulk belies his easy grace on stage, feels that the \$400,000 Southern Pacific Transportation Company settled on Dunsmuir was "fairly equitable. Some of the money got used in real positive ways." City manager Alan Harvey agrees. "In the opinion of the city fathers, they made the best settlement they could. It probably would not have been enlarged if they had gone to court," he says.

Primary responsibility for the spill fell upon Southern Pacific for the fact that its car left the track.

But there are conflicting opinions about what followed. Longtime SP employees Juan Maldonado and Fred Taylor both place blame on the California Fish and Game Commission. "When SP had crews ready to pull the leaking car out of the river, long before it had emptied its contents, F&G (California Fish and Game Commission) people refused to allow them to act. They wanted to be sure that SP took the rap," says Maldonado.

Fred Gordon, a ceramic artist, fishing guide and fly tier, says he personally was not hit too hard by the spill. However, he says, his contemporary ceramics have leaned more "toward violence, traps—the feelings are more on the surface."

Gordon shows his work in the Brown Trout Galley, one of several new businesses spearheaded by an energetic group of young people on the once booming Sacramento Avenue. Opened by Wendy Crist and her

husband, Michael Gilmore, two years ago, the old (1903) brick building is still under renovation. A creek runs right through the half of the building which will become the gallery after completion.

"The creek's what we fell in love with," Crist, a survivor, smiles. She's still not fully recovered from injuries suffered in a 40-foot fall last October while hiking in the Eddy mountains, west of Dunsmuir.

The gallery and its offering of various objets d'art has shown a 30% increase each year, according to Crist. Already she has art shows scheduled through September, 1994. "I think this summer will be the turning point," she says.

Two doors up from the Brown Trout is Nutglade Station. Proprietors Eric Webster and Jill McElmurray took the name from a now defunct watering station just south of Dunsmuir. Artist McElmurray is the illustrator of *Hieroglyphic Tales*, just published by Mercury Press.

McElmurray and Webster, who were married in Dunsmuir Park last summer, bought the building at 5829 Sacramento Avenue a year ago. As opposed to most adjacent structures, it was in almost usable condition, with knotty pine interior in place. A long narrow room with an old-fashioned bar, it has two pool tables and a shuffleboard at the back. There are tables for sandwich customers in front.

It was built after the fire of 1903 destroyed the entire block of mostly saloons and houses of joy. When it became obvious to the saloon-keepers that their buildings were doomed in the 1903 disaster, they invited everyone to help themselves to the booze, with predictable results.

Eric was elected to the Dunsmuir City Council during the period when voters turned down a redevelopment project. He says, "Healdsburg, where we came from, was cited as an example of what redevelopment can do for a town. When it came up to a vote here, there was a lot of misinformation. People were told their taxes would be raised - untrue. They were told their homes would be taken away - not true. Only 10% of the voters turned out and it was defeated."

McElmurray, who is able to continue her work as a commercial illustrator though living in the 'far north,' says, "We'd like to see Dunsmuir become an art center for the northern part of the state - perhaps with an elder hostel, artists in residence."

The Opera House (the old Branstetter Building) is next door to the Brown Trout. It has been rebuilt after serving as a corrugated iron auto repair shop. Last year, with a seating capacity of 75, it housed two plays, a rousing concert by Victor and the Jazz Hawks, and an art auction to help finance Jefferson Public Radio's new station in the area.

While Crist has no financial interest in the Opera House, she wistfully notes how much she'd "like to see it become something

like the Half Day Cafe" (a Marin County breakfast spot which has just belied its name by starting to serve dinners). "I'd like to see art workshops in the backyard of the Opera House," Michael Gilmore chimes in. The future of the Opera House lies in what its present owner, Howard Schoof of Marin County, decides to do with it.

No matter how much the town owes its existence to the railroad

it still draws criticism. Fred Taylor is a 25-year-man and Juan Maldonado has served 16 years with the company. Both have their gripes. "The least SP could do is paint up the old buildings down along Sacramento Street," says Juan. "When they got out of the 'people' business - passengers," Fred chimes in, "They just forgot about keeping things up."

After 48 miles of curves from Redding, north-bound travellers pounce upon the first Dunsmuir exit. It lands them on South Dunsmuir Avenue, where the first stop is Manfredi's Market. There is barely enough room to squeeze between shelves of canned goods, past the full service meat counter, and up to the bulging liquor shelves.

"A lot of customers are looking for a drink," admits Shirley Manfredi, whose great grandfather Pete Rossetti founded the store in 1927. Aldo Manfredi, Shirley's grandfather, now runs the tiny business. Shirley, a working artist, will be part of a group show in April at the Redding Museum of Art.

On Sacramento Avenue, once known as Front Street, stands the county's tallest building, which is upside down. It is the one-time Weed

Hotel, built by Abner Weed, founder of the little lumber town bearing his name. A favorite local joke goes, "Dunsmuir is Weed - without the glitz." Because the building entrance was on Florence, better known as Back Street before it became Dunsmuir Avenue (still with me?) the floor numbering began there - four stories above Sacramento/Front. Therefore, the elevator and the room numbers go down from floor one to floor four.

In mid-block of Sacramento is Dunsmuir's first plant nursery, opened by Cheryl West Petty, who writes a weekly gossip column for the Siskiyou Daily News. The heavy work at the nursery is done by her husband, Bruce Petty. Petty and his partner, Terry Barnes, as Dunsmuir Steam Institute, have applied for a \$13 million grant for "heat mining," in order to use underground steam tubes for power generation. Petty, a tall man with a shock of white hair, has acquired the old repair shed across the tracks, which once accommodated 125 foot engines. Among other antique vehicles they're restoring is a 1904 Case steam tractor, a massive machine which actually runs in Railroad Days parades.

On the corner of S-shaped, one-block-long Pine Street is a redwood building which will soon become a gourmet dessert restau-



Dunsmuir, population 2,300

CONTINUED ON PAGE 35

AHHH!



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NATURE NOTES

Frank Lang

Rocky the Washing Bear?

Years ago we entertained several members of the Stuttgart Symphony Orchestra who were in town for a concert. After dinner we were extolling the virtues of Ashland when the conversation got around to the local wildlife. Raccoons were mentioned. A puzzled look. A small mammal a little bigger than our dog, black-masked, full bushy ringed tail ... Ah Was-beren, they said in unison. They knew our raccoon as the washing bear, an immigrant that has become a fixture of European fauna since 1945.

We don't know why raccoons wash their food before they eat. One group proposes that raccoons wash their food to clean away sand and grit. Another view maintains that they are feelers. They find their underwater crayfish by grope and feel. In captivity they wet their food, perhaps to heighten their sense of touch. If there is no water, they rub and eat dry food. If there is no food, they rub their hands together, maybe in anticipation of another meal. Maybe it is just a nervous habit. The feeler theory is currently accepted.

Ashland raccoons are natives, but not true urbanites. True urban dwellers live in attics, crawl spaces, and dormant chimneys. Urban raccoons use storm systems and sewers as freeways. Ashland raccoons are more suburban, entering town to work and dine, but spending much of their time sleeping in the wild.

Raccoons are omnivores with teeth to prove it. Sharp canines and incisors for crayfish and other small animals and flattened molars for berries, nuts, and seeds, or your sweet corn and cherries. In Ashland and other urban areas raccoons are becoming a pest, cute granted, but a pest, and per-

haps more.

In the mid-Atlantic states raccoons are on the down side of a rabies epidemic. Rabid coons are not a direct threat to humans, though pets are at risk. Immunize Fido and the cat against rabies, and don't take on raccoons yourself. As far as I know rabies hasn't been reported in Oregon raccoons ... yet. In the southeast raccoons

carry at least 13 pathogens known to cause disease in humans. Still think it is fun and cute to attract raccoons to feed on your deck?

Ashland's bold, bras raccoons are a problem. Trapping, live or the other way, won't work. Others will occupy their space. Decreasing the carrying capacity of their environment is the best solution. Quit feeding them, don't leave out Bowser's uneaten dinner, lock up the garbage can, prohibit public feeding. If they are using attics, crawl spaces

and dormant chimneys, seal them over. Mother nature may assert her somewhat less than gentle self. Canine distemper or another disease will cause the population density to drop. Oh, they're on the deck again. Aren't they cute!

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

Women's History Month

Keynote Celebration:

An Evening with Ana Castillo

Monday, February 28, 7:00pm
SOSC Music Recital Hall
See article page 8.

TUESDAY, MARCH 1

Celebrating Women Authors: History from the Margins

7pm This talk by Terry DeHay, Ph.D., will explore the way in which the testimonial has become a mode through which Third World women provide alternative "histories" to that of the dominant culture. Sponsored by *SOSC Library* and *SOSC Women's Studies Program*. SOSC Library Reading Room. No charge.

WEDNESDAY, MARCH 2

Feminism & Machismo

12 Noon Lois Van Aken and Selene Aitken will discuss women's issues in Cuba today. Sponsored by *SOSC Community Women's Center* and *SOSC Women's Studies Program*. SOSC Stevenson Union Rogue River Room. No charge.

THURSDAY, MARCH 3

Women's History: Tracing Our Roots

6:30pm *The American Association of University Women* will host a potluck dinner and presentation at the First United Methodist Church, Medford. For information call 779-9530. No charge.

Women's Spiritual Gathering

7pm A time to remember in a spiritual service our historical and personal foremothers. Held at Methodist Church, Wesley Hall in Ashland. Call Eileen Dunn at 488-2152 if you have a commemorative reading or song to share. No charge.

FRIDAY, MARCH 4

Exhibit: Quilts, Quilts, Quilts

5-7pm Reception for exhibit of contemporary quilting selected by curator Elaine Turcke of the *Mountain Star Quilters Guild*. Exhibit and demonstrations continue until April 9 at the Rogue Gallery. Docents on duty each Friday from 10:00am-4:00pm. No charge.

Jan Freeman Poetry Reading

7:30pm Jan Freeman published two collections of poetry in the last year, *Autumn Sequence* and *Hyena*. Her poetry has been published in major national journals, and she is a contributing editor for *The American Poetry Review*. Sponsored by the *International Writers Series*. Elmo's Coffeehouse, SOSC Stevenson Union. \$4 General Admission, \$2 students and seniors. Tickets available at door.

SATURDAY, MARCH 5

The Body as Landscape

1-4pm A poetry workshop with Jan Freeman in which participants will write poems, using exercises designed to re-think attitudes toward both the body and landscape, with a view to liberating and refiguring both. Participants are encouraged to bring one or two poems to the workshop. Sponsored by the *International Writers Series* and *SOSC Women's Studies Program*. SOSC Community Women's Center. \$10 General, \$7 Students. Tickets available at the door.

How God's Love Meets Every Human Need

2pm A talk by Earline Shoemake, a Christian Science lecturer who has spoken throughout the US and Canada. The lecture includes a discussion of Mary Baker Eddy and her book *Science and Health with Key to the Scriptures*. Sponsored by *The Christian Science Church of Ashland*. SOSC Stevenson Union, Rogue River Room. No charge.

SUNDAY, MARCH 6

Bluestage with Ruth Brown

2pm Brown's guest on this broadcast on Rhythm & News will be Deana Bogart.

"So Strong" A Retrospective Of Women's Many Roles Told Through Music

2:30pm Leona Mitchell and Tamara Martin-Marston, accompanied by Donna Woolsey, will provide a program of songs exploring the many roles of women. Proceeds to benefit the Educational Foundation of AAUW and the Ashland School's Foundation. Ashland High School's Mountain Ave Theater. Call 488-1749 for information. \$7.00 General Admission Students and Seniors \$4.00 Repeat performance on March 7 at 7:30pm.

TUESDAY, MARCH 8

International Women's Day Herstory: Photo Collage

3-4pm *Linda Vista Care Center* opens a month-long exhibit displaying works by women residents with an open house and talk by activities director Diana Rasmussen. Exhibit continues until March 31. Linda Vista Care Center, 135 Maple St., Ashland No charge.

"Move Over Prince Charming, I Can Slay My Own Dragon"

5:30pm This program, sponsored by *Women Entrepreneurs of Oregon*, will feature storyteller Debra Zalow. Held at the Ashland Hills Inn at 5:30pm for networking/social hour, 6:30 dinner and 7:30 program. Women and their daughters (10 years old and up) are encouraged to attend. Reservations will be taken from

March 1 to 6 by calling 482-2753. Cost: \$12.00 members \$15.00 non-members

Women in History Reception

3:30-5pm The staff of *Crater High School* sponsors this informal reception honoring the accomplishments of women. Refreshments served. Crater High School Library, 4410 N. Rogue Valley Blvd., Central Point. No charge.

JoHanna d'Arc of Mongolia A Film by Ulrike Ottinger

7pm Ulrike Ottinger's epic adventure traces a fantastic encounter between two different worlds. Seven western women travelers meet aboard the sumptuous, meticulously reconstructed Trans-Siberian Express, a rolling museum of European culture. Suddenly ambushed by a band of Mongol horsewomen, the company is abducted to the plains of Inner Mongolia and embark on a fantastic camel ride across the magnificent countryside. Dubbed a female *Lawrence of Arabia* and just as sweepingly romantic, *JoHanna d'Arc of Mongolia* is a grandly entertaining, unforgettable journey. 165 minutes. Sponsored by *The Rogue Valley Women's History Project*. Varsity Theater, Ashland. \$5 tickets available at the door.

On Creativity

9pm Three of the world's most gifted writers, Alice Walker, Jean Shinoda Bolen and Isabel Allende, discuss the nature of creativity on this broadcast by KSMF Rhythm & News.

WEDNESDAY, MARCH 9

Pioneers in Petticoats

12 Noon This presentation by Donna Curler and Elaine Moyer of the Southern Oregon Historical Society is sponsored by *SOSC Community Women's Center* and *SOSC Women's Studies Program*. SOSC Stevenson Union Rogue River Room. No charge.

Recovery From Patriarchy Seminar

6:30-8:30pm Dr. Eileen Dunn facilitates this two-part women's empowerment gathering which focuses on moving from codependency and self-denial to empowerment. Sponsored by *Gender Potentials Enterprises*. Pre-registration required; Call 488-2152. Cost: \$30 for 2 sessions Part 2 on March 16.

Celebrating Women Writers

The Marginalization of Irish Women Writers
7pm This presentation by Kathleen Quinn, Ph.D., is sponsored by *SOSC Library* and *SOSC Women's Studies Program*. SOSC Library Reading Room. No charge.

Forum on Women in Non-Traditional Employment

7pm Rogue Community College & The Job Council present this forum on issues of women

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QUESTING FEAST

Geraldine Duncann

A Good Friday Good Morning

*Hot cross buns – hot cross buns,
One a penny – two a penny
Hot cross buns.*

*Feed them to your daughters –
feed them to your sons,
One a penny – two a penny
Hot cross buns.*

For centuries the arrival of Good Friday was heralded through the streets of London, in fact, through all of England, by the crying of merchants with their baskets of warm and fragrant hot cross buns.

Every family consumed dozens of these traditional wheaten cakes for their Good Friday breakfast, and to fill the need, bakers baked the whole night through. In the country housewives rose before dawn to begin the baking of their families' hot cross buns, thus guaranteeing hot, spicy cakes, fresh from the oven when their families sat down to breakfast.

Now of course, in England like here, you will be hard put to find a wife that will rise before dawn to begin baking, and members of the baker's local won't bake through the night, so the hot cross buns that are con-

sumed have been packaged quite a while ago.

Whether English families' hot cross buns were dutifully baked by Mum or bought from the blanket-lined baskets of street vendors, Good Friday morning could not pass without them. And although we think of hot cross buns as a thoroughly Christian tradition, tied as they are to Eastertide, the tradition is far older and not so Christian. There is evidence of the eating of small wheaten cakes incised with crosses in pre-Christian Britain, and we know that the Roman Emperors as far back as the second century B.C. ordered the distribution to the populace of small cakes marked with a cross at the time of the vernal equinox.

My research indicates theories far too numerous to list here as to why the springtime eating of cross-covered cakes has become a Good Friday custom; however, you need not have a Ph.D. in folk culture, anthropology or comparative religion to enjoy fresh, hot, spicy and fragrant hot cross buns for breakfast on Good Friday, or even a not so-good Friday. ☐

Geraldine Duncann's *The Questing Feast* can be heard on JPR's Classics & News Service Mondays through Fridays at 3:55pm.

GOOD FRIDAY HOT CROSS BUNS

- 1 cup of whole wheat flour
- 1 cup of white flour
- 1/2 cup sugar
- 1/2 cup cooled melted butter
- 2 cups of room temperature milk
- 1 tablespoon dry active yeast
- 1 teaspoon nutmeg
- 1 teaspoon cinnamon
- 1 teaspoon mace
- the grated rind and the juice from one lemon
- 1/2 cup currants
- 1/2 cup glazed orange rind
- 1/2 cup chopped blanched almonds
- 4 cups of white flour (about)

Put the first 10 ingredients into a large bowl, mix exceedingly well and leave sit until it is spongy. The time will vary with the temperature and the humidity.

When the sponge is ready, add the fruit and nuts and stir well. Then begin gradually adding the remaining flour, a bit at a time and stirring well between each addition. Again, depending on the circumstances you may need a bit more or a bit less flour. The end result should be a soft dough that is stiff enough to knead. When the dough is ready, turn it out onto a lightly floured surface and begin kneading. Knead until the dough is smooth, elastic and glossy. Set in a lightly oiled bowl, cover with a clean cloth and allow to set until double in bulk.

When ready, knead again lightly and divide into equal portions, and form into balls each about 2 inches in diameter. Place on lightly oiled baking sheets, (or use pan liners instead of oil) and leave until they are double in size. Brush the tops with lightly

beaten egg and bake at 350° for about 25 to 30 minutes or until they sound hollow inside when tapped.

While the buns are in the oven melt together: 1/2 cup of water, 1/2 cup of sugar, and 1/2 cube of butter.

As soon as the buns come out of the oven brush them with this glaze and set aside to cool somewhat.

THE CROSSES: As opposed to modern manufacturers, the crosses are not suppose to be made of powdered sugar frosting! First choice for the crosses is almond paste or marzipan, but that is expensive, hard to find and some people hate it.

Almost as traditional and just as tasty is lemon curd, you know, the stuff on the inside of a lemon merangue pie. Follow the recipe on a cornstarch box, cutting it in half. Make the crosses by filling a pastry tube and piping the lemon curd on the top, and now you are set for a most traditional Good Friday Good Morning.

Women's History Month Calendar *continued from page 13*

working in non-traditional employment. Held at Rogue Community College, Jackson County Center in Phoenix. No charge.

THURSDAY, MARCH 10

Politics and Women in Business

11:30am This program, sponsored by the *Jackson County Republican Women Federated*, focuses on politics and women in business and will feature Patsy Smullin, President of California-Oregon Broadcasting/KOBI-5M Television. Rogue Valley Country Club. Reservations are required and may be made by calling 773-2901.

Take Charge of Your Money

1:30-4:30pm A series of weekly workshops on basic money management to help increase women's financial knowledge and develop confidence and control through informed money management. Workshops held on Thursdays through April 28, 1994. Sponsored by *OSU Extension Service* and *AARP*. \$15 for entire series. Pre-registration is required. For registration and additional information, call Janis Gregg, 776-7371.

Woman of the Year Award

6:30pm *Zonta International* holds its annual award dinner for Woman of the Year as well as honors former Women of the Year. Rogue Valley Country Club. Call 779-1631 for reservations and information. Cocktails at 6:30pm and dinner at 7:00pm.

Rogue Valley Women's History Project New Members Meeting

7pm All community members interested in the annual celebration of women's history are invited to meet with coordinators from the Project to discuss our mission, annual activities, and future goals. *SOSC Stevenson Union* Dankook Room #314. No charge.

An Evening with Rosalie Sorrels

7pm Spend an evening with Rosalie Sorrels, storyteller, writer, recording artist and a legend in the folk world. Opening for Rosalie will be Lisa Spencer, local folk singer. Sponsored by *Peace House*. The Unitarian Center, 87 4th St., Ashland. Cost: Sliding Scale (\$5-\$10)

SATURDAY, MARCH 12

Quilted Fashion Show

1pm Quilted clothing fashion show at the Rogue Gallery. Sponsored by members of the *Mountain Star Quilters Guild*. No charge.

Honoring Women of Color in Art, Verse and Song

5-7pm B.W. Gonzales from the Oregon Shakespeare Festival, will do readings from black women writers at the *4th Street Garden Gallery and Cafe* reception to introduce the theme of March's gallery show. Other artists and events to be announced. No charge.

SUNDAY, MARCH 13

A Psychology of Spiritual Optimism

4pm A broadcast on Rhythm & News with Joan Borysenko.

MONDAY, MARCH 14

Alzheimer's, A Role Reversal

2-3pm This panel discussion at Linda Vista Care Center will be hosted by Dorothy Straw covering the disease, implications and the resources available to caregivers. No charge.

TUESDAY, MARCH 15

Capturing Herstory

3-4pm Marjorie Edens of the Southern Oregon Historical Society will discuss making memories come alive using video and audio recordings. Held at Linda Vista Care Center. No charge.

Celebrating Women Writers

A Reader's Search for the Mother's Voice

7pm The mother's subjectivity is rare in fiction, but when it is found, it offers a perspective our culture needs. Sandra Scofield will discuss her search for models and comfort in reading. Sponsored by *SOSC Library* and *SOSC Women's Studies Program*. *SOSC Library Reading Room*. No charge.

In Her Own Words

9pm An hour-long program of drama and conversation with playwright and performer Anna Deavere Smith that questions issues of racism and awareness in a new way. Broadcast on *KSMF Rhythm & News*.

WEDNESDAY, MARCH 16

Women's History Play

9am & 10:30am A program of drama and song portraying the roles women have played in bringing about peace, social justice and equality throughout history will be presented by *Susan Champion's 4th graders*. Sacred Heart School Auditorium, 431 S. Ivy, Medford. No charge.

Ashland Soroptomists Human Rights/ Status of Women Annual Awards

12 Noon The *Ashland Soroptomist* will present their Women Helping Women, Women of Distinction, and Business and Organizations Advancing The Status Of Women awards at this luncheon meeting at the Ashland Hills Inn. For information call 488-2789.

20th Century U.S. Lesbian History

12 Noon This overview will be presented by Kay Aldrich and is sponsored by *SOSC Community Women's Center* and *SOSC Women's Studies Program*. *SOSC Stevenson Union* Rogue River Room. No charge.

Breast Cancer

7-9pm Jefferson Public Radio will feature a two hour call-in program on all FM services.

FRIDAY, MARCH 18

Marian McPartland's Piano Jazz

3pm McPartland's guest on this Rhythm & News broadcast will be Jill McCarron.

SATURDAY, MARCH 19

Journal Workshop

A structured writing method to improve rela-

tionships, career strategies, and transitions using Ira Progoff's *Intensive Journal* program. This series of workshops will be conducted by Sharon Hines of Counseling Alternatives and continues on March 26 and 27. Call 488-4486 for preregistration and additional information. Cost: \$75-\$250

Twilight: Los Angeles 1992

9pm This broadcast features excerpts from actress and playwright Anna Deavere Smith's one-woman performance piece and personal reflections on Los Angeles and race in the 90's.

WEDNESDAY, MARCH 23

Osteoporosis

7-9pm Jefferson Public Radio will feature a two hour call-in program on all FM services.

SUNDAY, MARCH 27

The Birth of Soul-Aretha Franklin

3pm A broadcast of *Confessin' the Blues* on Rhythm & News.

Discovering the Creative Spirit

4pm A broadcast on Rhythm & News with Adriana Diaz.

TUESDAY, MARCH 29

Celebrating Women Writers

7pm Dr. Karen Hamer will give the final presentation in this series sponsored by *SOSC Library* and *SOSC Women's Studies Program*. *SOSC Library Reading Room*. No charge.

OTHER EVENTS

Heroic Feasts of the Everyday

Feb. 14-March 11

A mixed media narrative installation by Cheryl Frances will be held at the *SOSC Community Women's Center Gallery*.

Exhibit by Cutty Kitchell

March 1 through 31

Local noted artist Cutty Kitchell's acrylic work will be on display at the *Rogue Gallery*. No charge.

A Doll House

March 3 through 19

The Actors' Theater performs at the Minshall Playhouse, 101 Talent Avenue, Talent. There will be a post show discussion with cast and director on March 17. Curtain at 8:00pm. For reservations, call 535-5250. Cost: \$7.00-\$10.00

Designed By Women

March 12 through 31

Hanson Howard Gallery will be exhibiting artwork, furniture and jewelry designed by women. No charge.

All month: Jefferson Public Radio

Works by women composers will be broadcast on *Classics & News Service*. *Jefferson Daily*, the half-hour news magazine will feature women's issues at 4:30pm on *Classics & News* and at 6:30pm on *Rhythm & News*.

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ON THE SCENE

Sylvia Poggioli

The Mood at the Marketplace Reporting on Sarajevo Under Siege

SARAJEVO, VIA ROME — The mood at the open-air market in Sarajevo is very tense. With its stands filled with black market goods, food and cigarettes, it's the main survival center in the besieged Bosnian capital. The place teems with people, many of them Muslim refugees from other parts of Bosnia; most don't have the means to pay the exorbitant prices.

Everywhere in Europe, marketplaces are ideal to gauge the mood of the street. But when, at the end of September, I pulled my microphone out of my bag at the Sarajevo market, I was the target of hostility and bitterness. A young man pushed me aside, and my interpreter grabbed my arm, saying it was best to get away quickly.

Eighteen months into the siege, it's grown difficult to get man-on-the-street interviews and obtain necessary insights from vox pop. Foreign reporters — a Sarajevo mainstay throughout the siege — are increasingly identified with the international community, which Bosnians accuse of having betrayed their cause. More than once, when subjected to a Bosnian's tirade, I felt I was being mistaken for Lord Owen.

There's another reason for radio reporters to hide their microphones when in the city. For Serb snipers, the microphone is a subversive object. And there have been times when my colleagues, while interviewing people in an open park, have been the targets of gunfire.

Resentment toward Westerners is not the only new obstacle for reporters. In Sarajevo, it's not just shells and sniper fire you

have to watch out for. The streets have become a battlefield of gang warfare. Several TV cameramen and photographers have had to hand over their flak jackets, equipment and money at gunpoint. Fear runs rampant in the Bosnian capital, and this may be another reason why people are reluctant to speak into a microphone out in the open.

To get the story a radio reporter has to resort to other means. Officials and intellectuals are easy to reach. Most of them are more than willing to be interviewed. But to

understand the mood of ordinary people you have to seek them out in their homes — not always an easy task in this climate of new tensions and suspicion. A reporter has to negotiate through a chain of go-betweens to be allowed to visit a private home. It was particularly hard to talk to Serbs and Croats who have voluntarily stuck out the siege and who are now worried about what they see as signs of a nationalist Muslimization of Sarajevo. But even refusals to speak help me understand some

of the psychological changes the people of Sarajevo have undergone.

As I left Sarajevo recently I was struck by the words of Miroslav, my interpreter. He told me, "You have to understand. There are two sieges in Sarajevo — the outer siege of Serbian guns, and the inner, invisible, siege of fear caused by anarchy, and social and moral collapse of 18 months of war." □

Sylvia Poggioli is a foreign correspondent for National Public Radio.

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- ☐ KSMF - Ashland 89.1 FM
- ☐ KSBA - Coos Bay 88.5 FM
- ☐ KSKF - Klamath Falls 90.9 FM
- ☐ KNCA - Burney - Redding 89.7 FM
- ☐ KAGI - Grants Pass 930 AM
- ☐ KNSQ - Mt. Shasta 88.1 FM

News & Information

- ☐ KSJK - Talent 1230 AM



PROGRAM GUIDE

At a Glance

Specials this month

Women's History Month Specials

All Services

News Director Annie Hoy will host two call-in programs dealing with women's health issues. The first, Wednesday, March 16 at 7:00 pm, will focus on breast cancer. The second, Wednesday, March 23, will examine osteoporosis. As always, a panel of experts will be in our studios to answer your questions.

Her Story, a weekday series of features about the early women of the State of Jefferson, will air on every edition of *The Jefferson Daily* in the month of March. The series, researched and written by Carol Barrett, is narrated by Shirley Patton.

CLASSICS & NEWS SERVICE KSOR / KSRS

Listen to *First Concert* and *Siskiyou Music Hall* for featured works by a number of women composers. Consult the features listings for days and times.

Rhythm & News Service KSMF/KSBA/KSKF/ KAGI/KNCA/KNSQ

Join three of the world's most gifted women writers for *On Creativity*, a discussion of the creative process. Alice Walker, Isabel Allende and Jean Shinoda Bolen engage in a dialogue about the nature of creativity, Tuesday, March 8 at 9:00 pm.

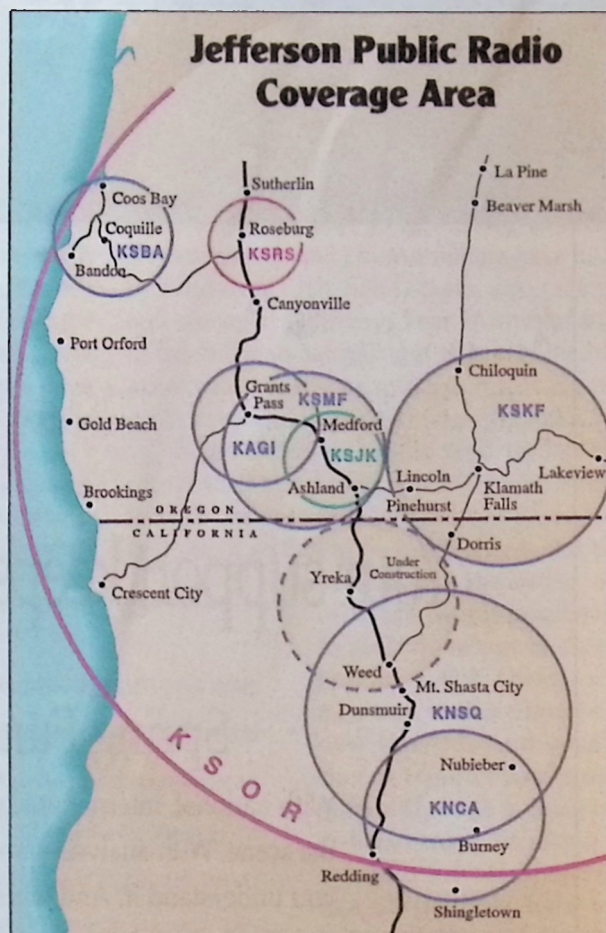
Two specials feature actress and Obie award-winning playwright Anna Devaere Smith. *Anna Devaere Smith: In Her Own Words* captures the spirit of this artist in conversation about her work and contemporary society, and airs Tuesday, March 15 at 9:00 pm. Then join us for *Twilight: Los Angeles 1992*, Smith's new one-woman performance piece, Tuesday, March 22 at 9:00 pm.

Volunteer profile: Frances Oyung

Frances has been a JPR volunteer for about a year. She helps out by hosting the *Folk Show* from time to time, and is a regular evening board operator, which means that she spins the dials and pushes the buttons necessary to keep the various tapes and network feeds going to the correct stations. It may not seem like it to listeners to *State Farm Music Hall* or *Echoes*, but weekday evenings are quite busy behind the scenes at JPR.

Frances volunteered by attending last year's Listeners Guild Annual Meeting at our Ashland studios and letting us know she was interested in becoming involved in public radio.

Frances is an avid outdoors enthusiast. She also loves folk music, which will become obvious next time you hear her host the *Folk Show*.



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsmuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator communi-
ties listed on previous page

KSRS 91.5 FM
ROSEBURG

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
12:10 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 Chicago Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Iowa Radio Project (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Jazz Sunday
3:00 Marian McPartland's Piano Jazz (Fridays)	Vintage Jazz (Fridays)	11:00 Living on Earth	2:00 BluesStage
4:00 All Things Considered	9:30 Legacies (Wednesdays)	11:30 Jazz Revisited	3:00 Confessin' the Blues
6:30 Jefferson Daily (Marketplace heard on KAGI)	9:30 Ken Nordine's Word Jazz (Thursdays)	12:00 Jazz Smithsonian	4:00 New Dimensions
7:00 Echoes	10:00 Jazz (Mon-Wed)	1:00 Afropop Worldwide	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazzset (Thursdays)	2:00 World Beat Show	6:00 Folk Show
Selected Shorts (Tuesdays)		5:00 All Things Considered	8:00 Musical Enchanter
		6:00 Rhythm Revue	Storytelling Hour
		8:00 Grateful Dead Hour	9:00 Thistle & Shamrock
		9:00 The Retro Lounge	10:00 Music from the Hearts of Space
		10:00 Blues Show	11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitoradio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitoradio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	1:00 Monitoradio	7:30 Inside Europe	10:00 Sound Money
8:00 BBC Newshour	1:30 Pacifica News	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitoradio	2:00 The Jefferson Exchange (Monday)	9:00 BBC Newshour	2:00 El Sol Latino
10:00 BBC Newshour	Monitoradio (Tuesday-Friday)	10:00 Hell's Bells	8:00 BBC World Service
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:30 Talk of the Town	
The Parents Journal (Tuesday)	3:30 As It Happens	11:00 Zorba Pastor on Your Health	
Quirks and Quarks (Wednesday)	5:00 BBC Newshour	12:00 The Parents Journal	
New Dimensions (Thursday)	6:00 The Jefferson Daily	1:00 C-SPAN'S Journal	
Voices in the Family (Friday)	6:30 Marketplace	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	7:00 The MacNeil-Lehrer Newshour	3:00 Second Thoughts	
12:30 Talk of the Town (Monday)	8:00 BBC Newshour	3:30 Second Opinions	
The American Reader (Tuesday)	9:00 Pacifica News	4:00 BBC Newshour	
51 Percent (Wednesday)	9:30 BBC Newsdesk	5:00 To the Best of Our Knowledge	
	10:00 BBC World Service	8:00 BBC World Service	

**Move over
Casey Kasem.**

QUARTERDECK

CLASSICAL COUNTDOWN



Join Rich Capparella
for a weekly countdown
of the nation's favorite
classical music
recordings as published
by *Billboard Magazine*.
Expect some surprises
along the way – such as
Pick of the Week,
Dark Horse of the Week,
and an occasional
Turkey of the Week.

Sundays at 3pm
CLASSICS & NEWS

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00–6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50–7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am–Noon

First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Star Date at 7:35 am, Marketplace Morning Report at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon–12:15pm

NPR News, Regional Weather and Calendar of the Arts

12:15–4:00pm

Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00–4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams. Continues at 5:00 pm.

4:30–5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00–6:30pm

All Things Considered

6:30–7:00pm

Marketplace

The day's business and financial news, with host David Brancaccio

7:00–2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00–8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00–10:30am

First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at

9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30–2:00pm

Metropolitan Opera

The 1994 season of live opera broadcasts from the Metropolitan Opera House in New York City. Your host is Peter Allen.

2:00–4:00pm

The Chicago Symphony

Weekly concerts featuring the CSO conducted by Music Director Daniel Barenboim as well as distinguished guest conductors.

4:00–5:00pm

All Things Considered

The latest international and national news from NPR.

5:00–5:30pm

America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30–7:00pm

Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00–2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00–8:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

8:00–9:30am

Millenium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

9:30–11:00am

St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00–2:00pm

Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm

On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage – from well-known hits to the undeservedly obscure.

3:00pm

Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday
† indicates woman composer

First Concert

- Mar 1* T Chopin: Piano Music
Mar 2 W Debussy: "La Mer"
Mar 3 Th Beethoven: Symphony No. 2
Mar 4† F Beach: Piano Quintet
Mar 7* M Ravel: Gaspard de la Nuit
Mar 8* T CPE Bach: Flute Concerto in d
Mar 9* W Barber: Knoxville: Summer 1915
Mar 10 Th Haydn: Symphony No. 48
Mar 11† F Chaminade: Piano Trio No. 1
Mar 14* M Telemann: Overture in F, "Alster-Echo"
Mar 15 T Brahms: Variations on a Theme of Haydn
Mar 16† W Bauer: Viola Sonata
Mar 17 Th Various Irish: Harp music
Mar 18* F Rimsky-Korsakov: Russian Easter Overture
Mar 21* M Bach: Brandenburg No. 5
Mar 22 T Copland: Appalachian Spring
Mar 23 W Saint Saens: Piano Concerto No. 2
Mar 24† Th Larsen: Water Music
Mar 25* F Bartok: Music for Strings, Percussion and Celesta
Mar 28† M Hildegard: Hymns and Sequences
Mar 29 T Schubert: Piano Sonata in a, D. 784
Mar 30 W Debussy: Sonata for flute, viola and harp
Mar 31* Th Haydn: String Quartet in C, Op 20 #2

Siskiyou Music Hall

- Mar 1† T Tailleferre: Violin Sonata
Mar 2* W Smetana: String Quartet No. 1
Mar 3 Th Mozart: Symphony No. 40
Mar 4 F Mendelssohn: Piano Concerto No. 2
Mar 7* M Ravel: Daphnis and Chloe



Oregon Shakespeare Festival veteran, Shirley Patton, will narrate *Her Story*, profiling the experiences of early women in southern Oregon and Northern California. The program will be a regular feature during March on *The Jefferson Daily*.

- Mar 8† T Fanny Mendelssohn: Various Lieder
Mar 9* W Barber: Violin Concerto
Mar 10 Th Rachmaninov: Fantasy Pieces, Op. 3
Mar 11 F Gorecki: Symphony No. 3
Mar 14 M Rodrigo: Concierto para un gentilhombre
Mar 15 T Shostakovich: Piano Concerto No. 1
Mar 16† W Alma Mahler: Five Lieder
Mar 17 Th Harty: An Irish Symphony
Mar 18 F Dvorak: String Serenade
Mar 21* M Bach: Partita No. 5
Mar 22 T Beethoven: Violin Sonata No. 5, "Spring"
Mar 23 W Berlioz: Symphonie Fantastique
Mar 24† Th Beach: Violin Sonata in a
Mar 25* F Bartok: Concerto for Orchestra
Mar 28 M Schubert: Symphony No. 2
Mar 29 T Brahms: Violin Sonata No. 2
Mar 30† W Smyth: Mass in D
Mar 31* Th Haydn: Sinfonia Concertante

HIGHLIGHTS

Metropolitan Opera

Mar 5 *Stiffelio*, by Verdi
Cast: Sharon Sweet, Placido Domingo, Vladimir Chernov, Paul Plishka. Conductor: James Levine.

Mar 12 *Dialogues of the Carmelites*, by Poulenc
Cast: Dawn Upshaw, Teresa Stratas, Heidi Grant Murphy, Helga Dernesch, Florence Quivar, Gary Bachlund, James Courtney.

Mar 19 *Adriana Lecouvreur*, by Cilea
Cast: Mirella Freni, Stefania Toczyska, Luis Lima, Sherill Milnes. Conductor: Roberto Abbado.

Mar 26 *La Boheme*, by Puccini
Cast: Angela Gheorghiu, Diana Soviero, Richard Leech, Timothy Noble, Mark Oswald, Kevin Short, Francois Loup.

Chicago Symphony

Mar 5 Brahms: *Academic Festival Overture*, Op. 80; *Variations on a Theme by Haydn*, op.56a; *Symphony No. 4 in E Minor*, Op. 98. Daniel Barenboim, conductor.

Mar 12 Janacek: *Overture to From the House of the Dead*; Dvorak: *Symphony No. 7 in D Minor*, Op.70; Martinu: *Concerto for Two Pianos and Orchestra*; Smetana: *The Moldau*. Katia and Marielle Labèque, pianists. Libor Pesek, conductor.

Mar 19 Weber: *Overture to Der Freischutz*, Op. 77; Mendelssohn: *Violin Concerto in E Minor*, Op. 64; Stravinsky: *The Rite of Spring* (excerpts). Maxim Vengerov, violin. Riccardo Chailly, conductor.

Mar 26 Mozart: *Divertimento in F for Strings*, K. 138; Hindemith: *Nobilissima Visione*; Prokofiev: *Romeo and Juliet*, Op. 64 (excerpts). Danielle Gatti: conductor.

St. Paul Sunday Morning

Mar 6 Gil Shaham, violin. Akira Eguchi, piano. Tartini: "Devil's Trill" Sonata; Dvorak: Sonata in F, Op.57; Debussy: Sonata for Violin and Piano; Korngold: Suite from "Much Ado About Nothing," Op. 11; Sarasate: *Zigeunerweisen*, Op.20, No.1.

Mar 13 The King's Singers. Josquin Desprez: *Benedicta es*; Allegrez moy; Mille regretz; Petite Camusette; Veljo Tormis: *Piispa Ja Pakana*.

Mar 20 Christopher O'Riley, piano; Pamela Frank, violin; Paul Neubauer, viola; Carter Brey, cello. Aaron Kernis: *Still Movement with Hymn*; Faure: *Quartet No.2 in G Minor*, Op. 45.

Mar 27 The King's Noyse: *Ballads for Voice and Violin Band*.

ECHOES

A DAILY MUSIC SOUNDSCAPE

Echoes is a soundscape of modern music. Seamless, shifting, flowing, it bridges new age, minimalism, space music, new acoustic music and world fusion.

Weekdays
at 7 pm
on

Rhythm & News Service

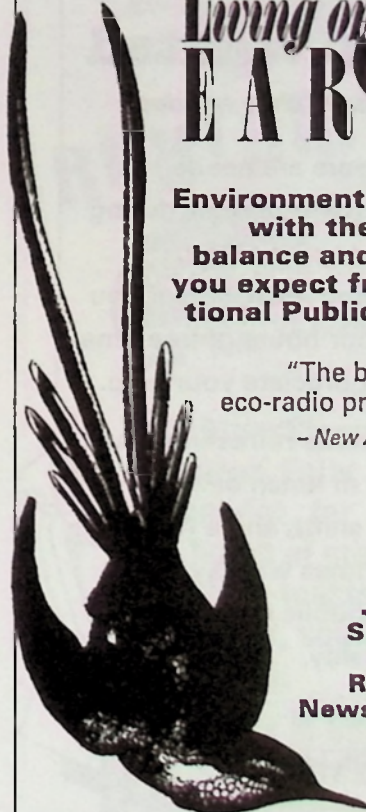
Living on EARTH

Environmental news with the depth, balance and clarity you expect from National Public Radio.

"The best of the eco-radio programs."

- New Age Journal

Saturdays
at 11am
Rhythm & News Service





THE MILKY WAY

STARLIGHT THEATER

The Milky Way Starlight Theater is a weekly look into the myths, people, and wonders of astronomy. Each week *The Milky Way Starlight Theater* takes you to different cultures to help answer questions about the sky sent in from listeners. In the short space of half an hour, you meet with fascinating people from history, hear ancient star stories, explore different aspects of astronomy and learn what you can see in the night sky. Educational, thought-provoking, entertaining, *The Milky Way Starlight Theater* is the place to discover the human side of astronomy.

**Thursdays at 9:00pm on
Rhythm & News Service**

**Thursdays at 12:30pm on
News & Information Service**

Help wanted

(desperately needed)

Volunteers are needed to help answer phones during the Spring Marathon beginning April 20th. If you have four hours of free time we'd appreciate your help.

We provide refreshments, a meal (if lunch or dinner shift), and a fun (sometimes whacky) mix of public radio personality.

Call Mary at
(503) 552-6301



PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Birdwatch at 2:30pm.

4:00-6:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm
Wed.: Iowa Radio Project

9:30pm
Wed.: Legacies: Tales from America
Portland-based producer D. Roberts' series of portraits of cross-cultural and cross-generational Americans. James DePreist, conductor of the Oregon Symphony, introduces each episode.

9:00-9:30pm
Thursday: The Milky Way Starlight Theatre
Richard Moeschl, Brian Parkins and Traci Batchelder create this weekly look at the people, cultures and places that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordine's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00-10:00pm
Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-11:30am
Living on Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

11:30-Noon
Jazz Revisited

Hazen Schumacher brings you the best of the first three decades of recorded American jazz: 1917-1947.

Noon-1:00pm
Jazz Smithsonian

Experience the legacy of classic American jazz! The Smithsonian Jazz Masterworks Orchestra, conducted by David Baker and Gunther Schuller, performs music of the 1920s, '30s, '40s, and '50s.

1:00-2:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm
The World Beat Show

Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am
The Blues Show

Jason Brummitt with the best in blues.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-2:00pm
Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm
BluesStage

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm
Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm
The Musical Enchanter Storytelling Hour
This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.



Hosts of *Echoes*, John Diliberto and Kimberly Haas

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space
Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am
Possible Musics
Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis
Mar 3 Carnegie Hall's "Tribute to Oscar Peterson," with McCoy Tyner, Ahmad Jamal, and the Dave Brubeck Quartet.
Mar 10 Tony Bennett
Mar 17 A Salute to Tito Puente
Mar 24 To be announced
Mar 31 Michael LeDonne

Marian McPartland's Piano Jazz
Mar 4 Cyrus Chestnut
Mar 11 Cecil Taylor
Mar 18 Jill McCarron
Mar 25 Jimmy McPartland

AfroPop Worldwide
Mar 5 Ten Tunes That Shook Kingston
Mar 12 Bugalu
Mar 19 Radio Tanzania Extravaganza
Mar 26 A Visit to Conakry, Guinea

BluesStage
Mar 6 Deana Bogart
Mar 13 A Tribute to Freddy King
Mar 20 Little Milton
Mar 27 Gary Primich

Confessin' the Blues
Mar 6 Slim's Blues
Mar 13 The Red Beans Record Catalog
Mar 20 The Birth of Soul: Ray Charles
Mar 27 The Birth of Soul: Aretha Franklin

New Dimensions
Mar 6 The Energy Body, with John Peirakos, M.D. and Siegmund Gerken
Mar 13 A Psychology of Spiritual Optimism, with Joan Borysenko
Mar 20 Empower Yourself, with Jack Schwarz
Mar 27 Discovering the Creative Spirit, with Adriana Diaz

Thistle & Shamrock
Mar 6 Speed the Plow
Mar 13 Rising Stars: Women Performers
Mar 20 The Piper: Davy Spillane
Mar 27 The Poet: Jimmy McCarthy

YOUR HAPPINESS
MEANS A LOT TO
US, SO WE'RE
GONNA GIVE YOU
THE BLUES.



Every shade of the blues, in exclusive performances from the country's top clubs and best festivals. Hosted by the incomparable, Tony Award-winning Ruth Brown.

BLUESSTAGE
THE ROOTS OF ROCK • THE CRADLE OF SOUL

Sundays at 2pm
on the Rhythm
& News Service

FROM NATIONAL PUBLIC RADIO



Join BluesStage producer, Felix Hernandez, for two hours of great American music - roots rock, soul, and R & B.

Saturdays at 6pm
Rhythm & News

rrroarsqueeeal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing
wisecracks
with
muffler
problems
and
word puzzles

with wheel
alignment,
Tom & Ray
Magliozzi
take the fear
out of car repair.

Saturdays at 10am on the
Rhythm & News Service



FROM NATIONAL PUBLIC RADIO

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

MONDAY-FRIDAY

5:00-8:00am
Monitoradio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am
Marketplace Morning Report

6:50am
JPR Local and Regional News

8:00am-9:00am
BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-10:00 a.m.
Monitoradio

10:00am-11:00am
BBC Newshour

11:00AM - NOON

MONDAY
People's Pharmacy

TUESDAY
The Parents Journal
Bobbi Connor explores issues facing parents and children.

WEDNESDAY
Quirks and Quarks
The CBC's award-winning science program.

THURSDAY
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY
Voices In the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

12:00-12:30pm
BBC Newsdesk

The latest international news from the BBC World Service.

12:30PM - 1:00PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY
The American Reader

Interviews with authors of the latest books.

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theatre

Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, culture, and places that make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm
Monitoradio

The latest national and international news.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service. (Repeats at 9pm)

2:00AM - 3:00PM

MONDAY

The Jefferson Exchange

Wen Smith, Ken Marlin, Lee Carrau, and Mary Margaret Van Diest host a call-in discussion of issues of importance to southern Oregon.

TUESDAY-FRIDAY
Monitoradio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm
Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm
BBC Newshour

6:00pm-6:30pm
The Jefferson Daily

Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm
Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-9:00pm
BBC Newshour

The latest international news from the British Broadcasting Corporation.

9:00pm-9:30pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:30pm-10:00pm
BBC Newsdesk

10:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitoradio Weekend

7:00am-7:30am
BBC Newsdesk

7:30am-8:00am
Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.



Parents Journal host Bobbi Conner

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
Hell's Bells

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm
Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
Second Thoughts

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm
Second Opinions

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
BBC Newshour

A repeat of the 5:00pm broadcast.

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

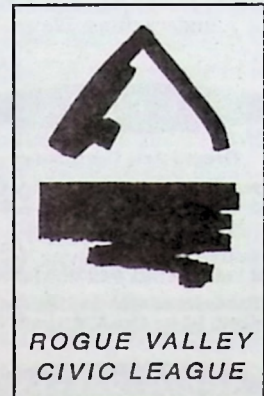
2:00pm-8:00pm
El Sol Latino

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

Tune In for broadcasts of forums presented by



UPCOMING FORUMS

Why Arts Education? Experience It!

Arts council of Southern Oregon Director Brooke Friendly leads a discussion on arts education and its role in our communities.

A Roof Over Our Heads? Homelessness and Affordable Housing

A panel discussion on homelessness and affordable housing. Who are our homeless, what causes it, and what is being done to address the problem?

Devastating Earthquakes Can Happen in Oregon Too. Are We Prepared?

Oregon Department of Geology and Mineral Industries Geologist Tom Wiley address our readiness to deal with a major quake in light of recent earthquakes in Klamath Falls and Los Angeles.

THE ROGUE VALLEY CIVIC LEAGUE was formed in 1991 to foster discussion of critical regional issues; to provide a forum for constructive debate about such issues; and to stimulate recommendations, solutions, and consensus building on community problems.

News & Information Service

Broadcast dates & times to be announced

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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1605 Siskiyou Blvd. • Ashland - 482-0342

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KLAMATH BASIN

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Latourette's Heating

2008 Oregon Ave. • Klamath Falls - 884-3798

Renaldo's Cafe Espresso

2350 Dahlia • Klamath Falls - 884-3846

Village Stitchery

905 Main Street • Klamath Falls - 882-0150

UMPQUA VALLEY

John and Mary Kapka Unruh, M.D.

Roseburg

into the prices consumers pay. Thus, consumers actually do support broadcasting, although admittedly indirectly.

Contradiction of the concept that broadcasting is free is easily seen when communities suffer from overpopulation of broadcasting stations. The enormous growth of radio, television and cable in the latter twentieth century has created a situation in which many radio stations, and now some television stations, operate at a loss. While some of those radio stations have permanently signed off, most stations remain on the air because their frequency is a valuable commodity and they hope that someone will purchase them at a good price in hopes of making the station profitable (which in turn would cause other stations to lose revenues and profitability). But what does it really mean when too many stations exist to be supported by the advertising revenue of a given community? It means that:

- the public has consumed approximately as many goods and services as justify the cost of advertising them,

- there are too many choices available for listeners with the resulting audience size for some stations being too small to recover the cost of operating the station from the marginal advertising revenue generated from so small an audience.

Our nation made a fundamental decision in the early 1920s when advertising was selected as the support mechanism for radio. In Great Britain, for example, license taxes on home receivers were enacted with the proceeds of those license fees used to support the operations of the BBC. Most Englishmen, therefore, are clearly aware that broadcasting costs money. They pay for it annually. If you had asked them if they wanted to double the number of stations available they would have understood that such added service would require a doubling of the license tax to support the new stations. They could evaluate the cost/benefit ratio and make an intelligent decision.

In contrast, we've hidden the costs of operation in such a way as to cause people to assume that more choices on their dial come "free," with no effect upon the quality of the pre-existing services. That simply isn't true.

In a small way this issue has been con-

fronted in Medford when TCI Cablevision sent out a survey some months ago and asked subscribers how they would react to the addition of a Public Access Channel to the Medford system. The survey explained that the cost of operating that channel would be added, as a monthly mandatory tax, to all subscribers' cable bill. Survey results decidedly rejected the idea of the added charge for the new service. The cable system, however, was wise to propose segmenting the added cost of media service on their bill, because it makes clear to cable users that service costs money. Additional services cost additional money.

Public broadcasting isn't too much different than commercial broadcasting in this discussion except that advertising is largely absent from the equation. It is still true that the distribution of the audience among media outlets creates given levels of audience listening, and membership contribution, which determine the economic viability of a public radio station.

Some communities think it would be nice to have five or ten public radio stations - which is feasible if the community is a major market with sufficient population to support so many stations. For commercial stations our nation has supported a "throw-away" economy. If we overpopulate the spectrum we just let the economically weak stations fade away. However, in a federally regulated industry like broadcasting there is always someone worrying about such matters and trying to change the outcome. The reason many radio stations are losing money is because the FCC has permitted the growth of too many media outlets to permit radio, as an industry, to remain economically healthy. Originally, federal regulations prevented a single party from owning or operating multiple stations in a given community in order to avoid any individual's developing political control, which could contradict more democratic local processes. Now the FCC's response to the sorry state of radio's economy, which the Commission has created, has been to waive these ownership rules and encourage duopolies, or the ownership of multiple radio stations in a given community by one party. Again, the Commission has masked the central issue.

Public broadcasting is mission driven.

As broadcasters we recognize the economics of this broadcasting even if many of our listeners have been taught to believe that radio is "free." A percentage of listeners understands that isn't the case. We call you members. Just as public broadcasting was developed to emulate the goals and service of the BBC, our members play the role of self-taxing users like the British citizens have for many years.

But as public broadcasters we must also pay serious attention to the issues of programming cost and the niche we occupy in the media marketplace which, just as it does for commercial broadcasters, determines our economic survivability. That, of course, is the issue I was raising in my January column exploring the economic feasibility of maintaining our three program services.

On a larger scale, public broadcasters have to pay attention to the economic survivability of public stations, and the economic forces which determine their viability, because we believe in the vital importance of these stations to their local communities. In Oregon, for example, the public radio stations of the state predicted the economic dislocations of both the media marketplace and the state's economy and, in 1987, created a self-imposed formula for determining how many public radio services communities of a given size could support. Oregon's public radio stations all voluntarily agreed to abide by this formula in order to avoid dislocating the viability of the existing local public radio services which communities have come to take for granted.

Broadcasting clearly isn't free. And all media users, whether they are public radio listeners, on-the-air TV watchers, or cable channel surfers, have a real stake in the hyperinflated media economy of hundreds of cable TV channels and burgeoning dozens of local radio and TV stations.

At Jefferson Public Radio, we're doing our best to keep our service meaningful, and healthy, in the face of rapidly inflating costs and increasingly dispersed resources. ■

artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of Shakespearean, classical and contemporary productions. The season runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (through Oc-



Violinist Stephanie Chase will play with the Rogue Valley Symphony.

tober 30); *The Pool of Bethesda* (through - July 10); *Hamlet* (through - October 30); *Fifth of July* (April 15 - October 29); *The Rehearsal* (July 27 - October 29). Performances in the Elizabethan Theatre are *The Tempest* (June 7 - October 7); *Much Ado about Nothing* (June 9 - October 9); and *The Two Noble Kinsmen* (June 8 - October 8). Performances at The Black Swan: *Tales of the Lost Formicans* (through June 26); *Oleanna* (March 27 - October 29); *The Colored Museum* (July 6 - October 30). For information on tickets, membership, or to receive a 1994 season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

◆ *Our God's Country*, Timberlake Wertenbaker's award-winning Comedy/Drama celebrating the ancient, civilizing power of dramatic endeavor will be presented by the Southern Oregon State College Theatre Arts Department March 4, 5, 6. Based on a true story and set against a backdrop of the harsh conditions inside the first Australian penal colony, the play examines the civilizing power of the theatrical experience. The Southern Oregon State College production will be directed by Dale Luciano and designed by Craig Hudson. All performances will be held at Southern Oregon State College. (503)552-6348

◆ *A Doll House* by Henrik Ibsen will be presented by Actors' Theatre at the Minshall Playhouse, Talent, through March 19 at 8pm. A special dinner theater option, with dinner at the Arbor House, will be held on March 10 at 5:30pm. First performed on December 21, 1879 at Copenhagen's Royal Theater, the play is considered the seminal play of modern drama. Long hailed as the first feminist play, *A Doll House* explores, what Ibsen called, "two kinds of moral law, one masculine and one feminine." Directed by Lenny Neimark; Holly Weber performs the lead role. Tickets are available at Hands On Books in Medford, Quality Paperbacks in Talent, and Tree House Books in Ashland. (503)535-5250

Music

◆ Southern Oregon State College Chamber Music Concerts presents the 1993-94 Tenth Anniversary concert season. The series continues with Andre-Michel Schub, pianist, with works by

Beethoven, Bartok, Debussy, and Schubert on Sunday, March 6 at 3pm. Also, The Gala 10th Anniversary Concert will feature I Solisti Di Zagreb Chamber Orchestra performing works by Pergolesi, Grieg, Bach, Martinu, and Britten on Thursday, April 14 at 8pm. All concerts will be held at the Music Recital Hall at Southern Oregon State College. (503)552-6154

◆ Rogue Valley Symphony will present Stephanie Chase, Violin, performing Dvorak's *Concerto for Violin*, Verdi's *La Forza del Destino Overture*, Musorgsky-Ravel's *Pictures at an Exhibition*. Performances will be held at 8pm March 3 at Southern Oregon State College Music Recital Hall in Ashland; 8pm March 4 at First Baptist Church, Grants Pass; and at 8pm March 5 at South Medford High School, Medford. (503)488-2521

◆ Southern Oregon State College Music Department will present the following performances: SOSC Symphonic Band Concert on Monday, March 7, at 8pm; SOSC Choirs Concert on Wednesday, March 9, at 8pm; and SOSC Jazz Concert on Thursday, March 10, at 8pm. Admission: \$3 general/\$2 students and seniors. All concerts will be held at the Southern Oregon State College Music Recital Hall, Ashland. (503)552-6101

◆ R. Carlos Nakai, a Western Arts Federation Program, will be presented by Southern Oregon State College's Lectures & Performing Arts Committee as part of the One World Series at 8pm on Wednesday, March 30 and Thursday, March 31, at the SOSC Music Recital Hall in Ashland. Nakai's performance magnifies the tradition of the shaman, whose stories, songs and costumes have always been a tradition of the unseen. This is a benefit for the American Indian Cultural Center, Talent, and is co-produced by TAO Productions. Tickets are \$18.50/General and \$14.50/SOSC Students. (503)552-6464

◆ Debut Concert of the Jefferson Baroque Orchestra performing music of Vivaldi, Telemann, Handel, Marcello and Gluck on authentic period instruments or modern replicas. Special guest artists include baroque oboist Marsha Taylor of

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts

the Portland Baroque Orchestra, and baroque violinist Rob Diggins. March 26 at 8pm at Carpenter Hall, Ashland; March 27 at 3pm at Newman United Methodist Church, Grants Pass. Admission in \$10. Tickets will be available at the door. (503)592-2681

◆ In preparation for their appearance at the Northwest Division convention of the American Choral Directors Association in Tacoma, Washington on March 12, the Southern Oregon Repertory Singers will present their *ACDA Send-Off* concerts on Friday, March 4 at 8pm at St. Mark's Episcopal Church, 212 N. Oakdale, Medford, and on Sunday, March 6 at 8pm at the First Methodist Church, N. Main and Laurel Streets, Ashland. The 26-voice chamber choir will perform a modern setting of an ancient Dutch folk tune, a 1890's setting of a medieval change melody, three beautifully romantic settings by Morten Lauridsen of the USC School of Music composition department, and an as yet unpublished piece inspired by the artwork of the Spanish artist Giorgio de Chirico. Tickets for both concerts: \$7.50 for general admission and \$5 for students. Available at Molly Reed stores in Medford and Ashland, and at Treehouse Books in Ashland. (503)488-2307

Exhibits

◆ Photographs from the di Rosa Collection will be presented through April 1 at the Schneider Museum of Art, Southern Oregon State College. (503)552-6245

Other Events

◆ *Black, White and the Blues*, an evening of art and entertainment, will be held at the Riverside Convention Center in Grants Pass on March 12 at 7:30pm. The event, which benefits the Grants Pass Museum of Art and Rogue Community College gallery development, will include an art auction featuring the works of 35 local artists, hors d'oeuvres, and dancing to the sounds of Backstreet, a local 5-piece combo. Tickets are available at the Grants Pass Museum of Art, Never A Bum Steer, and the Galice Resort. (503)471-3505.

◆ *An Evening with Ana Castillo*, a lecture by award-winning poet/novelist Ana Castillo, will be held on February 28 at 7pm at the Southern Oregon State College Music Recital Hall in Ashland. (503)552-6750.

KLAMATH BASIN

Theater

◆ *Cannon Feathers* will be presented by the Linkville Players March 18 through April 9. A family musical written by Jay Meritt and Bonnie Hay, the story revolves around 100 years of civil war caused by the ingredients in a cake. A collection of characters provide the elements of a classic fable. Directed by Candice Richard. (503)884-6782

◆ *Peter Pan* will be presented by the Ross Ragland Theater Outreach and Education Program on Thursday, March 10 at 9am and 12pm. Also, *The Lion, The Witch and The Wardrobe* by C.S. Lewis will be presented on Tuesday, March 15 at 9am. (503)884-0651

UMPQUA VALLEY

Theater

◆ *Chicago*, the Bob Fosse musical about the Roaring Twenties, will be presented by the Umpqua Community College Fine and Performing Arts Department, at the Centerstage Theatre. Performances will be held March 4, 5, 11, 12, 13. Tickets are \$7.50. (503)440-4600

◆ *Upright at Centerstage*, acting scenes and monologues by Umpqua Community College students, will be presented by Umpqua Community College at the Centerstage Theatre on March 17 at 7pm. Tickets are \$3. (503)440-4600

Music

◆ Piano Duo featuring Hilary Johnson and Andria Hall will be presented by Umpqua Community College at noon in the Gallery on March 8. (503)440-4600

◆ *The Dream Goes On*, Re-Dedication for the 30th Anniversary of Umpqua Community College, will include the Umpqua Community College Choir and Vocal Jazz Concert in Jacoby Auditorium at 8pm on March 10. Admission is \$4. (503)440-4600

◆ Rosalie Sorrells, Eclectic singer/songwriter, poet and author will be presented by the Roseburg Folklore Society at the Umpqua Valley Art Center at 7:30pm on Friday, March 11. (503)672-2532

◆ *Helicon*, a trio performing traditional folk music from around the world will be presented by the Roseburg Folklore Society at the Umpqua Valley Art Center at 7:30pm on Saturday, March 26. (503)672-2532

Exhibits

◆ Umpqua Community College Alumni Art Show will include a showing of works through March by former students in the college Art Department who are currently professional artists. (503)440-4600

COAST

Music

◆ Bach Birthday Party will be presented by Oregon Coast Music Association on Saturday, March 19 at 8pm at Coos Art Museum. A preview and dinner will be held at 5:30pm. Tickets are \$20 and will be available at The Frame Stop in Coos Bay. (503)267-0938

N. CALIFORNIA

Theater

◆ *The Glass Menagerie* by Tennessee Williams will be presented as part of the At Last! Series at the Yreka Community Theater on Wednesday, March 9 at 7:30pm. The play is directed by Greg Johnson and features The Montana Repertory. (916)842-4386

Music

◆ *Helicon*, an instrumental ensemble featuring traditional folk music from around the world, will be presented by Mount Shasta Community Concert Association on Monday, March 28 at 8pm at the College of the Siskiyous Auditorium. (916)926-4468



Fiesta, by Linda, one of many pieces of fine art to be auctioned at *Black, White, & the Blues* in Grants Pass.

Black White and the Blues



March 12

7:30 pm

**Riverside
Convention Center
Grants Pass**



RECORDINGS

Pat Daly

For Whom the Bells Toll

Last November ECM released its fifth compact disc of music by the Estonian composer Arvo Pärt. It is titled *Te Deum*, and in addition to this featured work, the disc includes *Silouans Song*, *Magnificat*, and *Berlin Mass*. These pieces are performed by the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra conducted by Tõnu Kaljuste. Given only this information some might easily pass this disc by without any further investigation—dismissing it as “modern,” “religious” or “no-one-I’ve-ever-heard-before.” If you fall into any of these categories, I hope you will reconsider and experience for yourself the beautiful and profoundly moving music of this increasingly popular composer.

Pärt was born in 1935 in Paide, Estonia, into a family that had a piano without a middle register (He would practice Mozart extending left and right hands outward where the strings would sound). He heard no orchestral music until he was a teenager, and then only that which was transmitted over a loudspeaker in the town square. It was only in 1958, after two years of compulsory military service, that he was able to study music at the conservatory in Tallinn, the capitol of Estonia. There he studied with the aging Heino Eller, himself a pupil of Alexander Glazunov. At the same time he took a job as an engineer for the state radio stations—a job which lasted for 10 years until he was able to support himself as a composer of film scores.

His musical background reveals nothing unusual at first. His early compositions were tonal (befitting a grand-pupil of Glazunov) and then gradually, perhaps predictably, he assimilated the 12-tone techniques practiced by most other “serious” composers of the day. But Pärt struggled with these two irreconcilable methods of composition. Ultimately, tonality won the battle as Pärt wrested himself free from the rules and formulae of serial technique in a 1968 composition, *Credo*. This same year

TE DEUM

BY ARVO PÄRT

ESTONIAN PHILHARMONIC CHAMBER CHOIR
& TALLINN CHAMBER ORCHESTRA

ECM NEW SERVICE 1505

he was captivated by Medieval music, plain-song especially, and from this Pärt developed a style which has given him a unique and popular voice in modern classical music.

Pärt’s own word to describe this new style is “tinnabulation,” the sound of ringing bells. It is interesting to consider that sound as a paradigm and try to imitate it on other timbres. It is also interesting that bells seem to play such an important part in the Russian musical psyche. I’m thinking of the Russian orthodox liturgy, Boris Godunov, the Great Gate at Kiev, music by Chaikovsky, Rimsky-Korsakov and especially Rachmaninov. Arvo Pärt finds his own voice, though, in this mystery of the sound of bells. Pärt’s music plays out so that you can most always hear the low fundamental in the bass with higher overtones ringing above and defining the slowly shifting harmonies.

Three qualities stand out to me as I listen to Pärt’s music, *Te Deum* in particular. The first concerns time—it seems to be virtually eliminated. No rhythmic motives are discernable from the melody — but then whoever tapped his foot to Gregorian chant? Even more though, the underlying pulse slips away. It’s as if time has stopped. Pärt has said of *Te Deum*, “I wished only to convey a mood, a mood that could be infinite in time, by delicately removing one piece—one particle of time—out of the flow of infinity.” When I heard this music I had no sense of time passing. In fact, when the music ended I was stunned slightly back into the passing of time.

The second essential quality of this music is silence. Not just quiet, or an absence of notes, but a silence which is absolutely still, possessing a sense of eternity

(The quietness of the compact disc makes it the perfect medium for this music). Pärt asks, "how can one fill time with notes worthy of the preceding silence?" Indeed, *Te Deum* begins and ends with silence, which is an integral part of the structure but doesn't disturb the flow of the music.

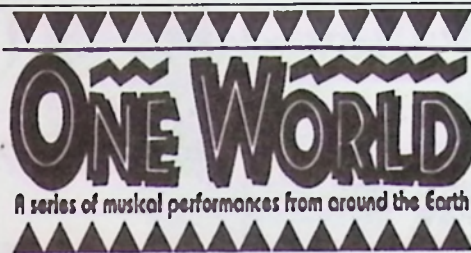
A third inescapable characteristic of Pärt's music is its spiritual quality. This may be obvious from the texts chosen but it is more than that. The ancient words of *Te Deum* (parts of which are taken from "de Mortalite" of St Cyprien A.D. 272) are inherent to Pärt's personality. "The liturgical texts of the *Te Deum* consists of immutable truths," says Pärt. The voices not only convey the mood but also inject a sense of power and intimacy, and, as may be surmised from Pärt's words above, the text is vital to the character and meaning of the composition.

Why is this music so effective? Here is music which is intensely personal, a prayer, a confession spoken in solitude—far from a public statement. Yet this intimacy, this vulnerability is precisely what gives Pärt's music such a universal appeal. We can all relate to the searching and plaintive qualities inherent in this music. Pärt's ambition in each work is to write something which will be pleasing to God. J.S. Bach also had this goal and, like Bach's music, Arvo Pärt's endeavor will transcend time and culture.

ECM is a record label based in Munich under the artistic direction of Manfred Eicher, who first encountered Pärt's music on the radio. He decided immediately that Pärt's music should become a new series on ECM, and so it has been for the last 10 years. Eicher may be considered an artist in his own right, hearing a piece in a certain way and then striving to capture that sound in a recording. This music was recorded in a church in Finland and the captured sound is beautiful. Even the disc is artfully packaged with an outside slipcover and a separate booklet including only the texts of the music and black and white photographs of the church and the musicians involved in the recording.

If you haven't heard the music of Arvo Pärt, *Te Deum* is a good place to start. In an age where peacefulness is a rare commodity, *Te Deum* is certain to deliver you to a place where the urgencies of our world can be forgotten. ■

Pat Daly is Jefferson Public Radio's Music Director.



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COMPACT DISCOVERIES

Fred Flaxman

Misery Loves Company

I am too happy to enjoy Rachmaninoff as much as I used to. When I was a suffering, insufferable teenager, he was my favorite composer. During my first semester in college, I wallowed in my misery to the tear-jerking melodies of this latter-day (1873-1943) romantic. Here was my soul-mate: a composer who shared my depressions, insecurities, and longings for acceptance and love.

My roommate at the time - a vulgar, tasteless, oil tycoon's son from Wichita, Kansas - referred to this world-class composer, pianist and conductor as "Rocky." I almost killed him, but he dropped out of school, and my life, before I had the chance.

I shall always love Rachmaninoff, but I doubt that I shall ever relate to his music quite as much as I did back then. Misery loves company, and Rachmaninoff kept me company, record after record, day after day.

Starting with his most famous works - the *Piano Concerto No. 2*, the *Symphony No. 2*, and the *Rhapsody on a Theme by Paganini* - I expanded my record collection to include every Rachmaninoff composition that had ever been issued. I even learned to play his most famous piano piece, the *Prelude in C-Sharp Minor*, myself - no small feat for someone who rarely attempted any work which wasn't in C major.

My fear of flats and sharps and my feelings for Rachmaninoff came back to me as I listened to two extraordinary new "Digital Surround Sound" releases by Intersound. The first (CDS 3449) contains the complete version of Rachmaninoff's *Symphony No. 2* with the Symphony Orchestra of Russia conducted by Paul Freeman. The second (CDS 3450) includes four Rachmaninoff compositions, all admirably per-

formed by the San Diego Symphony Orchestra conducted by Yoav Talmi: *Cinq Etudes Tableaux (Five Picture Studies)*, *The Isle of the Dead*, *Vocalise for Orchestra* and *Capriccio Bohémien*.

“

MY ROOMMATE AT THE TIME -

A VULGAR, TASTELESS, OIL
TYCOON'S SON FROM WICHITA,

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"ROCKY." I ALMOST KILLED
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The origin of Rachmaninoff's first big depression was the premiere of his *First Symphony*. He himself described the performance as "indescribable torture," and he destroyed the manuscript afterwards. Both critics and public concurred. His mental state improved under treatment from a psychologist/hypnotist, to whom he dedicated his instantly successful *Piano Concerto No. 2*.

The *Second Symphony*, like the *Second Piano Concerto*, is one of Rach-

maninoff's indisputable masterpieces, even though he himself didn't realize this. "I give my solemn word," he said after finishing it, "no more symphonies!" Nevertheless, he broke his promise - only once - some 30 years later.

The third movement of the *Second Symphony* is so serious, so sad, and so beautiful, it would make the perfect accompaniment for an unsuccessful suicide. The exciting, dramatic, soaring lyricism of the final two minutes of the fourth movement provides some of the finest moments in all Rachmaninoff.

Paul Freeman and the Symphony Orchestra of Russia did a magnificent job with the performance, as did Intersound with the sparkling, realistic audio. But I'm still trying to decide whether to recommend this CD or the outstanding 1981 performance by the Concertgebouw Orchestra conducted by Vladimir Ashkenazy (London 400 081-2). They're both terrific. Buy whichever is on sale!

The new Intersound recording of *Cinq Etudes Tableaux* uses the 1943 orchestrations by Respighi, arguably the best orchestrator who ever lived. And he did an outstanding job making these piano pieces sound as though they were original orchestral works which he composed. But that's fair enough. It makes up for the piano pieces of other composers that Rachmaninoff recorded as a pianist. He had such a strong, individualistic style, he made every composition he played sound as though it were written by Rachmaninoff.

Nevertheless, if you prefer the original piano versions, they are now available complete, both opus 33 and 39, well played by Howard Shelley on the English label, Hyperion (CDA 66091).

The Isle of the Dead, as its name implies, isn't exactly a Johann Strauss waltz. But it's gorgeous stuff, beautifully interpreted on this CD. If you don't yet have a recording of Rachmaninoff's hauntingly beautiful *Vocalise*, you'll find it here. And you'll discover, as well, the *Capriccio Bohémien*, Op. 12, a delightful, relatively cheerful, early work.

Rachmaninoff wrote some first-class, highly lyrical music which many CD collectors have yet to discover, i.e.: the *Piano Trios* (performed by the Borodin Trio on Chandos CHAN 8341), the *Sonata for Cello and Piano*, Op. 19 (with Lynn Harrell and Vladimir Ashkenazy on London 414 340-2), the *Symphonic Dances* (with some 18 different interpretations currently available), and his choral masterpiece, *Vespers*, Op. 37 (Le Chant du Monde LDC 278 845).

As for the *Symphony No. 1*, it was never performed again in Rachmaninoff's lifetime. But the orchestral parts used by Glazounov when he conducted the premiere were discovered during World War II, and a new score constructed. So you can judge this work for yourself. There are seven CDs currently available, including an all-digital recording with Vladimir Ashkenazy conducting the Concertgebouw Orchestra (London 411 657-2).

Rocky would be surprised and – as was his custom – unhappy. ■

Fred Flaxman, an award-winning columnist and producer, is an occasional commentator for *Monitor Radio*, broadcast on JPR's News & Information Service. He lives in the Griffin Creek area of Jackson County.



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FROM NATIONAL PUBLIC RADIO



BACK SIDE OF THE BOOM

Tim Harper

Still Scrambled After All These Years

I'm confused. Now that's pretty much a normal state of affairs for a middle class white male these days, but disturbing nonetheless. You see, I'm trying to figure out what I want to be when I grow up, and this decision is enormously complicated by the fact that, as I'm now well into my forties, I've lived long enough to realize I really don't know a whole heck of a lot about most anything.

I find myself envying my daughter and her friends enormously. They, at 18 or so, have so clear a picture of life, it's meaning and what must be done to live it productively and with satisfaction. It seems I do have some vague memory of that clarity of vision — it's just that it's so shrouded in the mists of my memory that I just can't seem to drag it up. Of course, part of my trouble is that life has conspired to intervene and muddy the waters a bit. Heck, most of the time having a clear picture of my phone number is a cause for celebration.

Now, I don't feel alone in this; I get the feeling that, loath as they may be to admit it, most of my generation is in about the same shape. Part of it is simply middle age, you know, that point where one's broad mind and narrow waist tend to exchange places — but another part of it is that when an entire generation sets out to be weird, as a grand goal, they might just succeed. Well, we've done it kids.

Now I come to this grand place of illumination by two dharma: cruising supermarkets and dating in middle age. That may seem a bit weird to you, but, heck it beats the alternatives provided by, say, the men's movement. All that drum beating and "sharing the deep meaning of our masculinity," sounds like trying to make up for not having been sent to camp as a kid.

At any rate, there's a lot to be said for supermarket observation. My favorite times are weekend mornings and late nights. The truly weirded ones tend to appear along with the general populace. A nice mix to view the people we've become.

Take last night for example: gray hair shaved at the sides, more earrings than a new age rocker and purely collegiate clothes; right down to the suede bucks. You know there's a story there. Amidst the sweat pants and deck shoes and costumes of varying degree lay the meaning of a generation and its name is chaos.

Which leads me to the second dharma, dating. I've been doing a bit of that lately, which may be what's driving me to late night supermarkets, and my take is this: it makes a Jimi Hendrix concert on a full moon night look like Montovani in the park. I have had some conversations over dinner and coffee that are still echoing in my brain like the aftershock of huge banks of marshall amps just shut down. I'm thankful now that the hormonal rage has been quieted by the years. It's saved me from some scary situations.

I guess what I'm saying is that many of us have drifted into this thing called middle age and are just realizing that we haven't the foggiest idea what to do about it, or with ourselves. We are now all grown up and, even scarier, in charge. But, not to worry, I've figured out a way to keep faith in ourselves — I'm gonna stop grocery shopping. ■

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

Castillo's Chicana Vision

from page 9

lous is confused with the mundane; there is always a prosaic explanation for the magical, and a magical explanation for the prosaic, so that La Loca's demise and resurrection could have been an epileptic seizure, while the horrifying sexual assault on Caridad could have been caused by spirits. And traditional sacred rites encompass modern profane ends: La Loca's first saintly act is an abortion, since "without exception, healing her sisters from the traumas and injustices they were dealt by society ... was never questioned."

The sisters haven from the world is their home and the larger community of women. But the world intrudes, and it takes miracles to make women whole again after they are attacked. In the end, the family is overcome by the real madness of the world outside: Fe is victimized by a company that is poisoning the village with the chemicals it uses to clean parts for companies with Pentagon contracts, and she suffers a horrible death from cancer in this village where her mother has started an organic farming cooperative; Caridad disappears off a mesa, called into the earth's protectiveness by the spirit deity, Tsichtinako; Esperanza is killed by terrorists in the Middle East; and La Loca dies a virgin saint, of AIDS. Sofi prevails as the founder and first presidenta of the "very prestigious (if not a little elitist) organization M.O.M.A.S., Mothers of Martyrs and Saints."

Thus, we have our modern world, where the personal is writ large and the political is writ small, a country where "nobody was talking to nobody about nothing and everybody meanwhile was in a constant state of the willies." And all of this is related by a colloquial, working class narrator who states that her "random political remarks" are "highly opinionated." They are also offered in meticulously researched New Mexican Spanish (this being Ana Castillo) so that the many characters, whether Chicana, Native American, or F.B.I. agents, are unified by a single voice with a clear vision. The result is an apocalyptic novel that is completely American. It is not of the United States; it is not of Mexico. It is not written from a white, middle-class, male-identified point-of-view. Ana Castillo has created a Chicana voice and form to communicate a bicultural experience.

We cannot predict what to expect from this many-faceted young artist. We can only look forward to her forthcoming book of essays and beyond to more poetry, fiction or whatever new forms Ana Castillo will invent. Meanwhile, we can anticipate seeing and hearing about her experiences.

National Women's History Month Keynote Celebration: An Evening With Ana Castillo will take place on Monday, February 28, 1994, at 7:00 p.m., in the SOSC Music Recital Hall. It is co-sponsored by the Rogue Valley Women's History Project, the International Writers Series and the SOSC Women's Studies Program. General admission tickets for \$7 are available at Hands On Books (Medford), Trapeze (Ashland), the SOSC Bookstore, and at the door. A booksigning and reception with food and beverages immediately follows the performance.

For additional events being held in conjunction with Women's History Month see page 13.

Dr. Sandra J. Holstein is Associate Professor of English and Women's Study at Southern Oregon State College.

Dunsmuir's Renaissance

from page 11

rant operated by Maddalena Serra, senior sous chef at San Francisco's Prego Restaurant. Pine Street houses three businesses. Larry Cook's newly opened Turntable Books, Nippers and the Enchanted Forest Doll Factory.

Nippers is a small child's dress shop. Petite British expatriate, Jane Bruck, is in her second year of designing and constructing reasonably priced creations for the rug rat set.

Marion and Lori Anderson moved their porcelain doll factory from the San Francisco Bay Area to her home town several years ago. The dolls are sold all over the world. It's ironic that the Andersons supply hundreds of Eskimo dolls to Alaskan merchants, who in turn sell them to tourists.

Cook's just opened venture specializes in new and used books, as well as records and CDs. Another gallery is soon to open in the long Sacramento

block, and just up the way, the venerable Rostal building is under renovation.

A block west are the old established businesses of Dunsmuir Avenue - the restaurants, a non-chain grocery, and various small businesses. Dunsmuir Hardware's True Value sign is the only indication of corporate intrusion, although the town supports three banks.

Dunsmuir's houses, well weathered, are staggered on the canyon hillsides. Newest City Council member Helen Cartwright migrated from San Diego eight years ago. She pinpoints the charm. "I found Dunsmuir very striking ... I felt I was in the Swiss Alps, back in the '30s."

Marvin Hale, a 77-year-old retired veteran of SP, reminisces: "When I went to work here, it was steam engines, 'til they finally came on with the diesels. Steam engines were available for only 20% of the time. The rest of the time they were either overhauling or servicing. Diesels are good for 95%." Hale says of the Sacramento Avenue project, "they're wastin' their money. Half the people in this town are on welfare."

Councilman Eric Webster guffaws at this, but admits they 66% of the population qualifies for low income housing. However, Webster is jubilant because the California Transportation Commission has just approved \$500,000 for "a multi-modal transportation facility." Translated from bureaucratese, this means that the city can rebuild the depot, which, according to Juan Maldonado, SP demolished in 1973. The only problems now, says Webster, are acquiring the land rights from SP and an agreement with Amtrak. "Then," he says, "the first thing passengers stepping off the train will see is the new Sacramento Avenue."

Meanwhile, these modern pioneers, like their hard working predecessors, are building and hoping.

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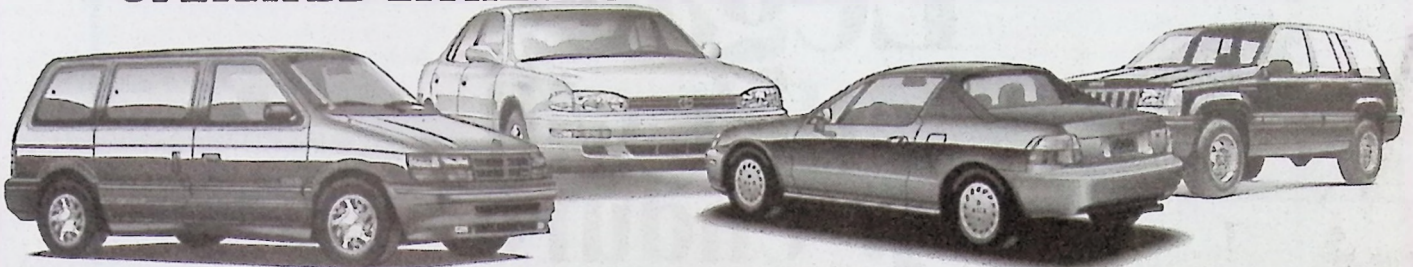
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